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ISRAEL IN EGYPT

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ISRAEL IN EGYPT

A SACRED ORATORIO

IN VOCAL SCORE

COMPOSED IN THE YEAR 1738 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY  
FELIX MENDELSSOHN BARTHOLDY.

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# ISRAEL IN EGYPT.

## PART THE FIRST.

### RECIT.

Now there arose a new king over Egypt, which knew not Joseph ; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

*Ex. i. 8, 11, 13.*

### CHORUS.

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour ; and their cry came up unto God.—*Ex. ii. 23.*

### RECIT.

Then sent He Moses, His servant, and Aaron whom He had chosen ; these shewed His signs among them, and wonders in the land of Ham.

He turned their waters into blood.

*Ps. cv. 26, 27, 29.*

### CHORUS.

They loathed to drink of the river. He turned their waters into blood.

*Ex. vii. 18, 19.*

### AIR.

Their land brought forth frogs, yea, even in their king's chambers.—*Ps. cv. 30.*

He gave their cattle over to the pestilence ; blotches and blains broke forth on man and beast.—*Ex. xi. 9, 10.*

### CHORUS.

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake ; and the locusts came without number, and devoured the fruits of the ground.—*Ps. cv. 31, 34, 35.*

### CHORUS.

He gave them hailstones for rain ; fire mingled with the hail ran along upon 'he ground.—*Ps. cv. 32 ; Ex. ix. 23, 24.*

### CHORUS.

He sent a thick darkness over the land, even darkness which might be felt.—*Ex. x. 21.*

### CHORUS.

He smote all the first-born of Egypt, the chief of all their strength.—*Ps. cv. 36, 37.*

### CHORUS.

But as for His people, He led them forth like sheep : He brought them out with silver and gold ; there was not one feeble person among their tribes.—*Ps. lxxviii. 53 ; cv. 37.*

### CHORUS.

Egypt was glad when they departed, for the fear of them fell upon them.

### CHORUS.

He rebuked the Red Sea, and it was dried up.—*Ps. cvi. 9.*

He led them through the deep as through wilderness.—*Ps. cvi. 9.*

But the waters overwhelmed their enemies, there was not one of them left.—*Ps. cvi. 11.*

### CHORUS.

And Israel saw that great work that the Lord did upon the Egyptians ; and the people feared the Lord, and believed the Lord and His servant Moses.—*Ex. xiv. 31.*

## PART THE SECOND.

## CHORUS.

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.—*Ex. xv. 1.*

## DUET.

The Lord is my strength and my song; He is become my salvation.—*Ex. xv. 2.*

## CHORUS.

He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.—*Ex. xv. 2.*

## DUET.

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.—*Ex. xv. 3, 4.*

## CHORUS.

The depths have covered them: they sank into the bottom as a stone.—*Ex. xv. 5.*

## CHORUS.

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.—*Ex. xv. 6.*

## CHORUS.

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.—*Ex. xv. 7.*

## CHORUS.

Thou sentest forth Thy wrath, which consumed them as stubble.—*Ex. xv. 7.*

## CHORUS.

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.—*Ex. xv. 8.*

## AIR.

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.—*Ex. xv. 9.*

## AIR.

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.—*Ex. xv. 10.*

## CHORUS.

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand, the earth swallowed them.—*Ex. xv. 11, 12.*

## DUET.

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.—*Ex. xv. 13.*

## CHORUS.

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.—*Ex. xv. 14, 15, 16.*

## AIR.

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.—*Ex. xv. 17.*

## CHORUS.

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

## RECIT.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.—*Ex. xv. 19.*

## CHORUS.

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

## RECIT.

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:—*Ex. xv. 20, 21.*

## SOLO AND CHORUS.

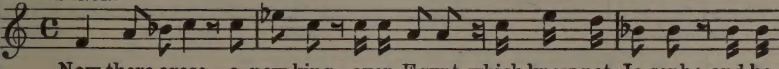
Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.—*Ex. xv. 21, 18.*



## PART I.

No. 1.

RECIT.—“NOW THERE AROSE.”

VOICE. TENOR.  
  
 Now there arose a new king over Egypt, which knew not Jo-seph; and he set over

Is-rael task-masters to afflict them with burdens; and they made them serve with rigour.

No. 2.

DOUBLE CHORUS.—“AND THEIR CRY.”

*Largo.*

1st  
TREBLE.

1st  
ALTO.

1st  
TENOR  
(Svs. lower).

1st  
BASS.

2nd  
TREBLE.

2nd  
ALTO.

2nd  
TENOR  
(Svs. lower).

2nd  
BASS.

*Solo.*

And . . the chil-dren of Is - ra-el sigh'd, sigh'd, sigh'd by rea - son

*Largo.*

PIANO.  
♩ = 112.



And . . . their cry . . . came . . .

of . . . the bondage; And . . . their cry . . . came . . .

And . . . their cry . . . came . . .

And . . . their cry . . . came . . .

up un-to God. . . They oppress'd them with bur-dens, and made them

up un-to God. . . They oppress'd them with bur-dens, and made them

They oppress'd them with bur-dens, and made them

up un-to God. . . They oppress'd them with bur-dens, and made them

up un-to God. . . They oppress'd them with bur-dens, and made them

They oppress'd them with bur-dens, and made them

Handel's "Israel in Egypt" — Novello, Ewer and Co.'s Octave Edition

serve with rig - our, with rig - our; they oppress'd them with

They oppress'd them with burdens, and made them serve, and made them serve . . . with

serve, . . . and made them serve with rigour, and made them serve, . . . and

And their

serve with rig - our, with rig - our; they oppress'd them with

They oppress'd them with burdens, and made them serve, and made them serve . . . with

serve, . . . and made them serve with rigour, and made them serve, . . . and

And their

burdens, and made them serve, they op-press'd them with rigour, op-press'd them with burdens, and made them

rig - our; they op-press'd them with burdens, and made them

made them serve, they op-press'd them with rig - our;

cry . . . came up un - to God,

burdens, and made them serve, they op-press'd them with rigour, op-press'd them with burdens, and made them

rig - our; they op-press'd them with burdens, and made them

made them serve, they op-press'd them with rig - our;

cry . . . came up un - to God, . . .



Handwritten musical score for the first system. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The lyrics are: "serve, . . . they oppress'd them with burdens, and made them serve, and made them serve, they oppress'd them with burdens, and made them serve, and they made them and . . . their cry . . . came up un - to God, . . . and . . . their cry . . . came up un - to God, . . . serve, they oppress'd them with burdens, and made them serve, and made them serve, and made them serve, and their cry . . . came up un - to God, . . . their and . . . their cry . . . came up un - to God, . . . and . . . their cry . . . came up un - to God, . . ."

Handwritten musical score for the second system. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The lyrics are: "serve . . . with rig - our, and they made them serve; serve with rig - our; and they made them they oppress'd them with burdens, and made them serve . . . with rig - our; they serve . . . with rig - our; and they made them serve; cry came up un - to God, . . . and they made them they oppress'd them with burdens; they oppress'd them with burdens, and made them serve . . . with rig - our;"



and . . . their cry . . . came up un - to God:

and . . . their cry . . . came up un - to God: . .

serve; . . . and . . . their cry . .

made . . . them . . . serve . . . with

and . . . their cry . . . came up un - to God:

serve; . . . and . . . their cry . .

they oppress'd them with burdens, and made them serve . . . with

they oppress'd them with burdens, and made them serve . . . with

they oppress'd them with burdens, and made them serve . . . with rig - our,

came . . . up, . . . came . . . up un - - to

came . . . up, . . . came . . . up . . .

rig - our, . . . they oppress'd them with

they oppress'd them with burdens, and made them serve . . . with rig - our,

came . . . up, . . . came . . . up . . .

rig - our, . . . and they made them serve

rig - our, . . . and they made them serve

and they made them serve . . . with rig - - our, with  
 God, and they made them serve .  
 un - - to God, . . . and they made them  
 burdens, and made them serve . . . with rig - - our, with rig - - our:

and they made them serve . . . with rig - - our, with  
 un - - to God, and they made them serve  
 with rig - - our, with rig - - our, made them  
 with rig - - our, with rig - - our:

rig - - our:  
 with rig - our: and . . the chil - dren of Is - ra - el  
 serve . . . with rig - our: and . . the  
 and the chil - dren of Is - ra - el sigh'd, sigh'd,  
 rig - - our: and . . the chil - dren of Is - ra - el  
 with rig - our:  
 serve . . . with rig - our:  
 and the chil - dren of Is - ra - el sigh'd, sigh'd,

and .. the chil-dren of Is - ra - el sigh'd by rea - son of ... the  
 sigh'd, sigh'd, sigh'd, sigh'd by rea - son of ... the  
 chil-dren of Is - ra - el sigh'd, sigh'd by rea - son of the  
 sigh'd, sigh'd, sigh'd, sigh'd by rea - son of ... the  
 sigh'd, the chil-dren of Is - ra - el sigh'd by rea - son of ... the  
 and .. the chil-dren of Is - ra - el sigh'd by rea - son of ... the  
 and .. the chil-dren of Is - ra - el sigh'd by rea - son of ... the  
 sigh'd, sigh'd, sigh'd, sigh'd by rea - son of ... the

*f*

bond - age, they oppress'd them with burdens, and made them serve, . . .  
 bond - age, they oppress'd them with burdens, and made them  
 bond - age, they oppress'd them with  
 bond - age,  
 bond - age, they sigh'd, sigh'd, sigh'd,  
 bond - age, they sigh'd, sigh'd, sigh'd,  
 bond - age, they sigh'd, sigh'd, sigh'd,  
 bond - age, they sigh'd, sigh'd, sigh'd,  
 bond - age, they sigh'd, sigh'd, sigh'd,

*f*



Handwritten musical score for the first system. It features a vocal line with lyrics and a basso continuo line. The lyrics are: ". they oppress'd them with burdens, and made them serve, and they made them serve, serve, and made them serve, they oppress'd them with burdens and made them serve, bur-dens, and made them serve, and made them serve, they oppress'd them with and their cry came and their cry came and their cry came". The music is in G major (one sharp) and 4/4 time.

Handwritten musical score for the second system. It continues the vocal line and basso continuo. The lyrics are: "they oppress'd them with burdens, and made them serve, they oppress'd them with burdens, and made them up, came up un- to they oppress'd them with burdens, and made them up, came up un- to they oppress'd them with burdens, and made them up, came up un- to". The music is in G major (one sharp) and 4/4 time. There is a circled correction in the basso continuo line for the word "un-".

Handwritten musical score for Handel's "Israel in Egypt." The score is written on ten systems of staves. The first system (top) features a vocal line with lyrics: "burdens, and made them serve with rig - our, with rig - our, serve, and their cry came up un - to God : . . they oppress'd them with burdens, and made them serve, and made them burdens, and made them serve with rig - our, with rig - our, serve, and their cry came up un - to God : . . they oppress'd them with burdens, and made them serve, and made them". The second system continues the vocal line with lyrics: "and they made them serve, and they made them serve, they made them rig - our, and they made them serve, and they made them God, and they made them serve, and they made them serve, and they made them serve, and they made them and they made them serve, they made them God, and they made them serve, and they made them God, and they made them serve, and they made them serve, and they made them". The third system (bottom) features a piano accompaniment with chords and arpeggios. The score is written in G major (one sharp) and 4/4 time. The handwriting is in ink on aged paper.

burdens, and made them serve with rig - our, with rig - our, serve, and their cry came up un - to God : . . they oppress'd them with burdens, and made them serve, and made them burdens, and made them serve with rig - our, with rig - our, serve, and their cry came up un - to God : . . they oppress'd them with burdens, and made them serve, and made them

and they made them serve, and they made them serve, they made them rig - our, and they made them serve, and they made them God, and they made them serve, and they made them serve, and they made them serve, and they made them and they made them serve, they made them God, and they made them serve, and they made them God, and they made them serve, and they made them serve, and they made them

Musical score for "The Lord's Prayer" featuring a choir and piano accompaniment. The score is in 4/4 time and B-flat major. The choir part consists of eight staves, with the first seven staves having lyrics underneath. The piano accompaniment is shown at the bottom on two staves.

Lyrics for the choir parts:

serve with rig - - our, and . . . their cry . . .  
 serve with rig - - our. and . . . their cry . . .  
 serve with rig - - our, and . . . their cry . . .  
 serve with rig - - our, and . . . their cry . . .  
 serve with rig - - our, and . . . their cry . . .  
 serve with rig - - our, and . . . their cry . . .  
 serve with rig - - our, and . . . their cry . . .

[illegible]



No. 3.

RECITATIVE.—“THEN SENT HE MOSES.”

**TENOR.**  
**VOICE.** *mf*  
 Then sent He Moses, His servant, and Aaron, whom He had chosen, these shew'd His signs a -

**PIANO.** *mf*

mong them, and wonders in the land of Ham. He turn-ed their waters in - to blood:

No. 4.

CHORUS.—“THEY LOATHED TO DRINK.”

*Largo assai.*  
**TREBLE.**  
**ALTO.**  
**TENOR**  
*(Sve. lower).*  
**BASS.**  
**PIANO.** *Largo assai.*  
 ♩ = 80.

They loathed to  
 They loathed to drink of the riv - er, He turn - ed their wa -

They loathed to drink of the riv -  
 drink of the riv - er, He turned their wa -  
 ters in - to blood, in - to blood; they

er; He turn - ed their wa - ters in-to blood; they

ters in-to blood; they loathed, they loath

loath - ed to drink of the riv - er, they loath - ed to drink of the

they loath-ed to drink of the riv - er; He turned their

loath - ed to drink of the riv - er, they loath - ed, they loath - ed to

- ed to drink of the riv - er, they loath-ed to drink, they loath -

riv - er;

wa - ters in - to blood, in - to

drink of the riv - er; He turned their wa - ters in-to blood, their

- ed to drink of the river; He turn-ed, He turn-ed their waters, their wa-ters in - to

they loathed to drink of the riv - er; He turned their wa-ters in - to

blood.

wa - - - ters in-to blood; they loathed to drink of the riv  
 blood, He turn - ed their wa - - - ters in-to blood; they loath - ed to drink of the riv - -  
 blood, He turn - ed their wa - ters in - to blood; they loathed to drink of the riv - -  
 they loathed to drink of the riv - -

- er, they loath  
 - - er, they loath - - ed to drink, they loathed to drink, to drink, they loathed to  
 - er, they loath - - ed to drink of the riv - - er, they loathed to  
 - er, of the riv - - er, they loathed to drink, they loathed to drink, they loathed to

- ed, they loath - - ed to drink of the riv - - er; He  
 drink of the riv-er, they loath - - - ed to drink of the riv-er, they loath - -  
 drink of the riv-er, they loath-ed, they loath-ed to drink of the riv - - er, they loath - -  
 drink of the river, they loath - ed, they loath-ed to drink of the riv - - - er, of the river,



turn-ed their wa - ters in - to blood; they loath  
 - ed to drink of the riv - er, they loath - ed, they loath  
 - ed, they loath - ed to drink of the  
 they loath-ed to drink of the riv -

- ed to drink of the riv - er, they loath-ed, they loath-ed to drink of the  
 - ed to drink of the riv - er, they loath-ed, they  
 riv - er,  
 - er; He turn - ed their wa - ters in - to blood; they

riv - er, they loath-ed, they loath-ed, they loath-ed to drink of the riv - er.  
 loath - ed to drink of the riv - er, they loath-ed to drink of the riv - er.  
 they loath-ed to drink of the riv - er.  
 loath - ed, they loath-ed to drink of the riv - er.

SIT

## AIR.—"THEIR LAND BROUGHT FORTH FROGS."

*Andante.*

VOICE.

PIANO.

♩ = 104.

land brought forth frogs, their land brought forth frogs, yea,

e - ven in their kings' chambers, yea, e - ven

in their kings' cham

bers. Their

*f* *p*

land brought forth frogs, frogs, their land brought forth frogs, yea,

*p*

e - ven in their kings' cham - bers, in their

kings' cham - bers. He gave their cat-tle

*f* *p*

o - ver to the pes-ti-lence; blotches and blains broke forth on man and beast,



blot-ches and blains, blot-ches and blains broke forth on man and beast, broke

forth, . . . . . broke forth on man and beast,

blot-ches and blains, blot-ches and blains broke forth . . . . .

. . . . . on man and beast, broke forth

*Adagio.* on man and beast. *a tempo.*

*Andante larghetto.*

1st TREBLE. And there came all man-ner of flies, all man-ner of

1st ALTO. And there came all man-ner of flies, all man-ner of

1st TENOR (sve. lower). He spake the word,

1st BASS. He spake the word,

2nd TREBLE. And there came all man-ner of flies, all man-ner of

2nd ALTO. And there came all man-ner of flies, all man-ner of

2nd TENOR (sve. lower). He spake the word,

2nd BASS. He spake the word,

PIANO. *Andante larghetto.*  
*f* *mf* *Mezzo piano.*

flies, and there came lice in all their quar-ters;

flies, and there came lice in all their quar-ters;

He spake the word,

He spake the word,

flies, and there came lice in all their quar-ters;

flies, and there came lice in all their quar-ters;

He spake the word,

He spake the word,

*f* *f* *mf*

and there came all manner of flies,  
and there came all manner of flies,  
He spake the word, and there came all manner of flies,  
He spake the word, and there came all manner of flies,  
He spake the word,  
He spake the word,  
*f* *mf*  
He spake the word, Hespace the word,  
Hespace the word, Hespace the word,  
Hespace the word, Hespace the word,  
He spake the word, Hespace the word,  
and there came all manner of flies, and there came lice, and there  
and there came all manner of flies, and there came lice, and there  
and there came all manner of flies, and there came lice, and there  
and there came all manner of flies, and there came lice, and there  
*f* *f*



Handel's "Israel in Egypt" musical score, page 20. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "and there and there and there and there and there came all manner of flies and lice in all their quarters; came all manner of flies and lice in all their quarters; came all manner of flies and lice in all their quarters; came all manner of flies and lice in all their quarters; Hespage the Hespage the Hespage the Hespage the". The score features a variety of musical notations, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The lyrics are printed below the vocal staves, and the basso continuo line is at the bottom.

and there  
and there  
and there  
and there  
and there

came all manner of flies and lice in all their quar - ters;  
came all manner of flies and lice in all their quar - ters;  
came all manner of flies and lice in all their quar - ters;  
came all manner of flies and lice in all their quar - ters;

came all man-ner of flies and lice in all their quar - ters;  
came all man-ner of flies and lice in all their quar - ters;  
came all man-ner of flies and lice in all their quar - ters;  
came all man-ner of flies and lice in all their quar - ters;

Hespage the  
Hespage the  
Hespage the  
Hespage the

He spake the word, and there

He spake the word, and there

He spake the word, and there

He spake the word, and there

word, and there came all manner of flies,

word, and there came all manner of flies,

word, and there came all manner of flies,

word, and there came all manner of flies,

came all manner of flies and lice in all their quar - ters,

came all manner of flies and lice in all their quar - ters,

came all manner of flies and lice in all their quar - ters,

came all manner of flies and lice in all their quar - ters,

and lice in

and lice in

and lice in

and lice in

and lice in

[illegible]



and there came all manner of flies and lice in all their quar -

and there came all manner of flies and lice in all their quar -

and there came all manner of flies and lice in all their quar -

and there came all manner of flies and lice in all their quar -

word,

word,

word,

word,

ters;

ters;

ters;

ters;

and there came all manner of flies and lice in all their quar

and there came all manner of flies and lice in all their quar -

and there came all manner of flies and lice in all their quar -

and there came all manner of flies and lice in all their quar -

He spake, and the lo-custs came without number and de-vour'd the fruits of the  
 He spake, and the lo-custs came without number and de-vour'd the fruits of the  
 He spake, and the lo-custs came without number and de-vour'd the fruits of the  
 He spake, and the lo-custs came without number and de-vour'd the fruits of the

- ters; He spake,  
 - ters; He spake,  
 - ters; He spake,  
 - ters; He spake,

ground,  
 ground,  
 ground,  
 ground,

and the lo-custs came without num-ber and de-vour'd the fruits of the  
 and the lo-custs came without num-ber and de-vour'd the fruits of the  
 and the lo-custs came without num-ber and de-vour'd the fruits of the  
 and the lo-custs came without num-ber and de-vour'd the fruits of the

Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

and de-vour'd the fruits of the ground.

and de-vour'd the fruits of the ground.

and de-vour'd the fruits of the ground.

and de-vour'd the fruits of the ground.

ground, and de-vour'd the fruits of the ground.

ground, and de-vour'd the fruits of the ground.

ground, and de-vour'd the fruits of the ground.

ground, and de-vour'd the fruits of the ground.

*mf*



*Allegro.*

PIANO. *p*

$\text{♩} = 112.$

*p*

*cres - - - cen - - - do.*

## 1st TREBLE.

He gave them hail - stones for rain,

## 1st ALTO.

He gave them hail - stones for rain,

## 1st TENOR (8ve. lower).

He gave them hail - stones for rain,

## 1st BASS.

He gave them hail - stones for rain,

## 2nd TREBLE.

He gave them

## 2nd ALTO.

He gave them

## 2nd TENOR (8ve. lower).

He gave them

## 2nd BASS.

He gave them

*f* *ff*

Handel's "Israel in Egypt" musical score, featuring vocal parts and piano accompaniment. The score is written in G major and 2/4 time. The lyrics are: "fire, mingled with the hail, fire, mingled with the hail, hail-stones for rain; fire, mingled with the hail, hail-stones for rain; hail-stones for rain; fire, mingled with the hail, hail-stones for rain; hail, ran a - long . . up-on the ground. hail, ran a - long up-on the ground. hail, ran a - long up-on the ground. fire, mingled with the hail, ran a - fire, mingled with the hail, ran a - fire, mingled with the hail, ran a - fire, mingled with the hail, ran a -".

fire, mingled with the hail, fire, mingled with the hail,  
 fire, mingled with the hail, fire, mingled with the hail,  
 fire, mingled with the hail, fire, mingled with the hail,  
 fire, mingled with the hail, fire, mingled with the hail,  
 hail-stones for rain; fire, mingled with the hail,  
 hail-stones for rain; fire, mingled with the hail,  
 hail-stones for rain; fire, mingled with the hail,  
 hail-stones for rain; fire, mingled with the hail,  
 hail, ran a - long . . up-on the ground.  
 hail, ran a - long up-on the ground.  
 hail, ran a - long up-on the ground.  
 hail, ran a - long . . up-on the ground.  
 fire, mingled with the hail, ran a -  
 fire, mingled with the hail, ran a -  
 fire, mingled with the hail, ran a -  
 fire, mingled with the hail, ran a -

He gave them hail - stones, He gave them  
 He gave them hail - stones, He gave them  
 He gave them hail - stones, He gave them  
 He gave them hail - stones, He gave them

- long upon the ground, He gave them hail - stones,  
 - long upon the ground, He gave them hail - stones,  
 - long upon the ground, He gave them hail - stones,  
 long upon the ground, He gave them hail - stones,

hail - stones for rain, fire, fire,  
 hail - stones for rain, fire, fire,  
 hail - stones for rain, fire, fire,  
 hail - stones for rain, fire, fire,

hail - stones for rain, fire,  
 hail - stones for rain, fire,  
 hail - stones for rain, fire,  
 hail - stones for rain, fire,



Handwritten musical score for Handel's "Israel in Egypt." The score is written on ten systems of staves. Each system typically consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment at the bottom. The lyrics are written below the vocal staves. The music is in G major and 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten corrections and additions, including the word "DOM" in red ink and a "B" at the bottom left.

mingled with . . the hail, ran a - long . . up - on the ground, . . .

mingled with . . the hail, ran a - long . . up - on the ground,

mingled with . . the hail, ran a - long . . up - on the ground,

fire, mingled with

mingled with . . the hail, ran a - long . . up - on the ground, mingled with

mingled with . . the hail, ran a - long . . up - on the ground,

mingled with . . the hail, ran a - long . . up - on the ground,

fire, DOM mingled with .

ran a - long . . up - on the ground, mingled with .

mingled with . . the hail, ran a - long . . up - on the ground, mingled with .

mingled with . . the hail, ran a - long . . up - on the ground, mingled with .

the hail, mingled with .

the hail, mingled with the hail, ran a - long . . up - on the ground, mingled with .

mingled with . . the hail, ran a - long . . up - on the ground, mingled with .

mingled with . . the hail, ran a - long . . up - on the ground, mingled with .

the hail, mingled with .

B

the hail, ran a - long . . . up - on the ground. He gave them hail-stones for  
 the hail, ran a - long up - on the ground. He gave them hail-stones for  
 the hail, ran a - long . . . up - on the ground. He gave them hail-stones for  
 the hail, ran a - long . . . up - on the ground. He gave them hail-stones for  
 the hail, ran a - long . . . up - on the ground. He gave them  
 the hail, ran a - long . . . up - on the ground. He gave them  
 the hail, ran a - long . . . up - on the ground. He gave them  
 the hail, ran a - long . . . up - on the ground. He gave them  
 the hail, ran a - long . . . up - on the ground. He gave them

rain; fire, mingled with . the hail, . . .  
 rain; fire, mingled with . the hail, with the  
 rain; fire, mingled with . the hail, . . .  
 rain; fire,  
 hail-stones for rain; fire, mingled with . the hail, . . .  
 hail-stones for rain; fire, mingled with . the hail, with the  
 hail-stones for rain; fire, mingled with . the hail,  
 hail-stones for rain; fire,

Handel's "Israel in Egypt" - Novello, Ewer and Co.'s Octavo Edition. This page contains the musical score for a section of the oratorio. It features a vocal melody with lyrics and a piano accompaniment. The lyrics are: "mingled with .. the hail, .. hail, fire, hail, mingled with .. the hail, .. hail, fire, mingled with .. the hail, .. ran .. mingled with .. the hail, .. hail, fire, hail, mingled with .. the hail, .. hail, fire, mingled with .. the hail, .. ran .. fire, hail-stones, ran a-long up-on the ground, fire, mingled with the fire, hail-stones, ran a-long up-on the ground, fire, mingled with the fire, hail-stones, ran a-long up-on the ground, fire, mingled with the fire, hail-stones, ran a-long up-on the ground, fire, mingled with the fire, hail-stones, ran a-long up-on the ground, fire, mingled with the a-long up-on the ground, fire, mingled with the". The score is written in G major and 2/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part is a single melodic line with lyrics. The score is arranged in two systems, each with four staves. The first system has a vocal staff and three piano staves. The second system has a vocal staff and three piano staves. The piano part is written in a grand staff (treble and bass clef). The vocal part is written in a single staff (treble clef). The lyrics are written below the vocal staff. The piano part is written below the vocal staff. The score is arranged in two systems, each with four staves. The first system has a vocal staff and three piano staves. The second system has a vocal staff and three piano staves. The piano part is written in a grand staff (treble and bass clef). The vocal part is written in a single staff (treble clef). The lyrics are written below the vocal staff. The piano part is written below the vocal staff.

mingled with .. the hail, .. hail, fire,  
hail, mingled with .. the hail, .. hail, fire,  
mingled with .. the hail, .. hail, fire,  
mingled with .. the hail, .. ran ..  
mingled with .. the hail, .. hail, fire,  
hail, mingled with .. the hail, .. hail, fire,  
mingled with .. the hail, .. hail, fire,  
mingled with .. the hail, .. ran ..  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
fire, hail-stones, ran a-long up-on the ground, fire, mingled with the  
a-long up-on the ground, fire, mingled with the



hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

hail, mingled with the hail, ran a-long up-on the ground;

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

fire, mingled with the hail, mingled with . . the hail, ran a -

Handel's "Israel in Egypt" - Novello, Ewer and Co's Octavo Edition. This page contains the vocal and piano accompaniment for measures 1 through 10. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with the lyrics: "long up-on the ground, ran a-long up-on the ground." The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first system includes a forte (*ff*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a forte (*ff*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a forte (*ff*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking. The seventh system includes a forte (*ff*) dynamic marking. The eighth system includes a piano (*p*) dynamic marking. The ninth system includes a forte (*ff*) dynamic marking. The tenth system includes a piano (*p*) dynamic marking.

Handel's "Israel in Egypt" - Novello, Ewer and Co's Octavo Edition. This page contains empty musical staves for measures 11 through 20. The staves are arranged in four systems, each with a vocal staff (Soprano, Alto, Tenor, and Bass) and a piano accompaniment staff (grand staff notation). The first system includes a forte (*ff*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a forte (*ff*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a forte (*ff*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking. The seventh system includes a forte (*ff*) dynamic marking. The eighth system includes a piano (*p*) dynamic marking. The ninth system includes a forte (*ff*) dynamic marking. The tenth system includes a piano (*p*) dynamic marking.

## No. 8.

## CHORUS.—"HE SENT A THICK DARKNESS."

*Largo.*

TREBLE.

ALTO

TENOR  
(Sve. lower).

BASS.

PIANO.  
♩ = 72.

He sent a thick dark-ness o-ver all the land, o-ver all the land,

He sent a thick dark-ness o-ver all the land, o-ver all the land,

He sent a thick dark-ness o-ver all the land, o-ver all the land,

He sent a thick dark-ness o-ver all the land, o-ver all the land,

e-ven dark-ness, which might be felt, a thick dark-ness, He

e-ven dark-ness, which might be felt, a thick dark-ness, He

e-ven dark-ness, which might be felt, He

e-ven dark-ness, which might be felt, He



Handel's "Israel in Egypt" musical score, page 35. The score is written for voice and piano. The lyrics are: "sent o-ver all the land, sent a thick darkness, sent a thick darkness, e'en darkness which might be felt, a thick dark-ness, o'er all the land, felt, e-ven darkness which might be felt, a thick dark-ness, which might be felt. e - ven dark-ness, which might be felt." The score includes a piano introduction and a piano accompaniment. The piano part features a prominent bass line with many octaves. The lyrics are written below the vocal staves. There are some handwritten annotations in the score, including "WATCH HERE" and "pp" (pianissimo).

sent o-ver all the land,  
 sent a thick darkness,  
 sent a thick darkness, e'en darkness which might be  
 sent a thick darkness o'er all the land,  
 a thick darkness  
 o'er all the land,  
 felt, e-ven darkness which might be felt,  
 a thick dark-ness,  
 o'er all the land.  
 dark-ness, which might be felt.  
 e - ven dark-ness, which might be felt.

WATCH HERE  
 pp



the chief of all their strength, the chief of all their strength,  
 strength, the chief of all their strength,  
 strength, the chief of all their strength, He smote all the first-born of E

the chief of all their strength, the chief of all their strength,  
 strength, of all their strength, the chief of all their strength,  
 strength the chief, the chief of all their strength, the chief of  
 - gypt, the chief of all their strength, the chief of all their

strength, the chief of all their strength, of all their  
 the chief of all their strength, the chief of all  
 all, of all, of all their strength, the chief of all  
 strength,



strength, He smote all the first-born of E - gypt, the chief . . . of all  
 their strength, the chief of all their strength,  
 their strength, the chief of all  
 He smote all the first-born of E - gypt, the chief of all

their strength, the chief of all their strength, the chief of  
 He smote all the first-born of E - gypt, the chief . . . of all  
 their strength,  
 their strength, the chief of all their strength,  
 the chief of all their strength,

all . . . their strength, He smote all the first-born of E - gypt,  
 their strength, He smote all the first-born of E -  
 the chief of all their strength, the chief of all their  
 the chief of all their strength, He smote all the first-born

1 2 3 4

the chief of all their strength, the chief of all their strength, He smote the chief of  
 - gypt, the chief of all their strength, He smote the chief of  
 strength, the chief of all . . . their strength. He smote the chief of  
 of E-gypt, the chief of all their strength, He smote the chief of

2

all their strength, He smote the chief of all their  
 all their strength, He smote the chief of all their  
 all their strength, He smote the chief of all their  
 all their strength, He smote the chief of all their

strength, He smote all the first-born of E - - gypt, the chief of all their  
 strength, He smote all the first-born of E-gypt, the chief of their strength, of their strength,  
 strength, He smote all the first - born,  
 strength, He smote all the first-born of E - gypt,

strength, . . . the chief of all . . . their

the chief of all . . . their strength, the chief . . . of all . . . their

the chief of all, . . . of all their strength, the chief, the chief of all their

the chief of all, . . . of all their

strength, He smote all the first-born of E - gypt, the chief, the chief of all their strength.

strength, He smote all the first-born of E - gypt, the chief, the chief of all their strength.

strength, He smote all the first-born of E - gypt, the chief, the chief of all their strength.

strength, He smote all the first-born of E - gypt, the chief, the chief of all their strength.

Strength, He smote all the first-born of E - gypt, the chief, the chief of all their strength.



*Andante.*

TREBLE. But as for His peo-ple, but as for His peo-ple,

ALTO. But as for His peo-ple, but as for His peo-ple,

TENOR (8ve. lower) But as for His peo-ple, but as for His peo-ple,

BASS. But as for His peo-ple, but as for His peo-ple,

*Andante.*

PIANO. *f*

$\text{♩} = 112.$

He led, He led .. them forth like sheep; . . . . .

*p* *pp*

He led, He led .. them forth like sheep; . . . . .

Handel's "Israel in Egypt" musical score, page 42. The score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal part consists of a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and arpeggiated figures. The lyrics are: "He led them forth, . . . He led, He led . . . them forth like sheep; . . . He led, He led them forth, . . . He led, He led them forth like sheep, . . . like sheep, . . . He led them forth like sheep, . . . like sheep, . . . He led, He led them forth like sheep, . . . like sheep, . . .".

He led them  
He led, He led . . . them forth like sheep; . . .  
He led, He  
forth, . . .  
He led them forth, . . .  
He led, He led them forth like sheep, . . .  
led them forth like sheep, . . . like sheep, . . .  
He led them forth like sheep, . . .  
He led, He led them forth like sheep, . . .  
like sheep, . . .

But as for His people, but as for His people, He

But as for His people, but as for His people,

But as for His people, but as for His people,

But as for His people, but as for His people,

But as for His people, but as for His people,

brought them out with sil-ver and gold, He brought them out with

He brought them out with sil-ver and gold, . . .

sil-ver and gold, with sil-ver and

with sil-ver and gold, . . . He brought, He

He brought them out with sil-ver and

He



gold, with sil-ver and gold, He brought them out,  
 brought them out . . . . with sil-ver and gold, . . .  
 gold, . . . . He brought . . . . them out, He  
 brought them out with sil-ver and gold, . . . . He brought them

He brought them out with sil-ver and gold, He brought, . . . . He brought  
 He brought them out with sil-ver and gold, He brought . . . .  
 brought them out with sil-ver and gold, He brought . . . . them  
 out . . . . with sil-ver and gold.

them out, He brought them out with  
 . . . them out with sil-ver and gold, He brought . . . them out with  
 out . . . . with sil-ver and gold, with sil-ver and gold,  
 He brought them out with sil-ver and gold, . . . . He ..

sil-ver and gold, He brought them out, He . .

sil-ver and gold, . . . . . and gold,

He brought

brought them out with sil-ver and gold, He brought

This system contains the first system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "sil-ver and gold, He brought them out, He . .", "sil-ver and gold, . . . . . and gold,", "He brought", "brought them out with sil-ver and gold, He brought".

brought . . . . . them out, He brought them

He brought them out with sil-ver and

them out, He brought them out with

them out,

This system contains the second system of the musical score. The lyrics are: "brought . . . . . them out, He brought them", "He brought them out with sil-ver and", "them out, He brought them out with", "them out,".

out with sil-ver and gold, . . . . .

gold, . . . with sil-ver and gold, He brought . . . them

sil-ver and gold, . . . . . He brought . . . them

He brought them out with sil-ver and gold,

This system contains the third system of the musical score. The lyrics are: "out with sil-ver and gold, . . . . .", "gold, . . . with sil-ver and gold, He brought . . . them", "sil-ver and gold, . . . . . He brought . . . them", "He brought them out with sil-ver and gold,".

He brought them out with sil-ver and gold; . . .  
 out with sil-ver and gold, He brought them out . . . with  
 out with sil-ver and gold, . . . with sil-ver and  
 . . . He brought . . . them out . . . with sil-ver and gold, with sil . . .

But as for His peo-ple, but as for His peo-ple,  
 sil-ver and gold; But as for His peo-ple, but as for His peo-ple,  
 gold; . . . But as for His peo-ple, but as for His peo-ple,  
 - ver and gold; But as for His peo-ple, but as for His peo-ple, He  
*f* *p*

He led them forth like  
 He led, He led them forth like  
 He led them forth like sheep, like sheep;  
 led, He led them forth like sheep;



Handwritten musical score for Handel's "Israel in Egypt." The score is written on ten staves, organized into five systems of two staves each. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). There are some handwritten annotations, including "No 18" in the bottom right system.

sheep, like sheep; . . . He brought them out with  
 sheep; . . . He brought them  
 sil - ver and gold, . . . He brought them out, He brought them  
 out with sil - ver and gold, . . . He brought them out, . . .  
 He brought them out with sil - ver and  
 He  
 out, He brought them out . . . with sil - ver and  
 He brought, . . . He brought them out with sil - ver and  
 gold, . . . He brought, He brought them out with sil - ver and  
 brought them out with sil - ver and gold, . . . with sil - ver and

gold: there was not one, not one fee-ble per-son a-mong their tribes, there was not

gold: there was not one, not one fee-ble per-son a-mong their tribes, there was not

gold: there was not one, not one fee-ble per-son a-mong their tribes, there was not

gold: there was not one, not one fee-ble per-son a-mong their tribes, there was not

*f*

one, not one fee-ble per-son a-mong their tribes, not one fee-ble per-son, there

one, not one fee-ble per-son a-mong their tribes, not one fee-ble per-son, there

one, not one fee-ble per-son a-mong their tribes, not one fee-ble per-son, there

one, not one fee-ble per-son a-mong their tribes, not one fee-ble per-son, there

was not one, not one fee-ble per-son a-mong their tribes.

was not one, not one fee-ble per-son a-mong their tribes.

was not one, not one fee-ble per-son a-mong their tribes.

was not one, not one fee-ble per-son a-mong their tribes.

*A tempo giusto.*

**TREBLE.**

**ALTO.**

**TENOR**  
(*See lower*).

**BASS.**

*E - gypt was*

*E - gypt was glad when they de - part - ed, E - gypt was glad when they de - part -*

*E - gypt was glad when they de - part -*

**PIANO.**  
♩ = 100

*A tempo giusto.*

*mf*

*E - gypt was glad when they de - part -*

*glad when they de - part - ed, E - gypt was glad when they de -*

*ed,*

*ed,*

*E - gypt was glad when they de -*

*- part - ed, E - gypt was*

*E - gypt was glad when they de - part - ed,*

*- ed,*

*E - gypt was glad when they de - part -*



- part - ed, E - gypt was glad when they de - part

glad when they de - part - ed, E - gypt was

E - gypt was glad when they de - part

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The key signature has one sharp (F#), and the time signature is common time (C).

- ed, when they de-parted, E - gypt was glad when they de -

glad when they depart

ed, when they de-part

ed, E - gypt was glad when

This system contains the next three staves. The vocal lines continue with the lyrics. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp.

-part ed.

ed,

ed, for the fear of them fell up - on them,

they de-part ed, for the fear of them

This system contains the final three staves. The vocal lines conclude the phrase. The piano accompaniment features a forte (f) dynamic marking. The key signature remains one sharp.

for the fear of them fell up - on . . . . .

E - gypt was glad when they de - part

fell up-on . . . . . them, for the fear fell up - on them

fell up - on . . . . . them, E - gypt was

them, E - gypt was glad when they de -

ed, for the fear fell up -

for the fear of them fell up-on . . . . . them,

glad when they de - part - . . . . . ed,

- part ed,

- on them, the fear fell up-on them, the fear fell up-on them,

for the fear fell up -

Egypt was glad when they de -

Handel's "Israel in Egypt" is a dramatic oratorio. This page contains the vocal and piano accompaniment for the section where the Israelites are freed from Egypt. The music is in G major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics in English. The piano accompaniment is written on grand staves (treble and bass clef). The lyrics describe the Israelites' journey and their liberation from Egypt.

E - gypt was glad when they de -

E - gypt was glad when they de - part - ed,

- on them, the fear fell up - on them, the fear of them fell up - on . . them, for the fear of them

- part

part - ed,

for the fear of them fell up - on them, E - gypt was glad when they de -

fell up - on . . them, for the fear of them

ed,

E - - gypt was glad when they de - part - - - ed,

- part - - ed, for the fear of them fell up - on them,

fell up - on them, for the fear of them

for the fear of them fell up - on



for the fear of them fell up - on them, fell up-on them, for the fear fell up - on them, for the fear of them fell up - on them, for the fear of them

them, for the fear of them fell up - on them, for the fell up - on them, fell up-on them, for the fear fell up - on them, for the fear of them fell up - on them, for the fear fell up - on them, fell up - on them

fear of them fell up - on them. -on them, fell up-on them. for the fear fell up - on them. them.

*Grave e staccato.*1st  
TREBLE.

He re - buk - ed the Red Sea, and it was dri - ed up,

1st  
ALTO.

He re - buk - ed the Red Sea, and it was dri - ed up,

1st  
TENOR  
(Svo. lower).

He re - buk - ed the Red Sea, and it was dri - ed up,

1st  
BASS.

He re - buk - ed the Red Sea, and it was dri - ed up,

2nd  
TREBLE.

He re - buk - ed the Red Sea, and it was dri - ed up,

2nd  
ALTO.

He re - buk - ed the Red Sea, and it was dri - ed up,

2nd  
TENOR  
(Svo. lower).

He re - buk - ed the Red Sea, and it was dri - ed up,

2nd  
BASS.

He re - buk - ed the Red Sea, and it was dri - ed up,

PIANO.

♩ = 112.

*f<sup>o</sup> Grave e staccato.*

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

## No. 13.

## DOUBLE CHORUS.—“HE LED THEM THROUGH THE DEEP.”

*A tempo giusto.*

1st TREBLE.

1st ALTO.

1st TENOR (sve. lower).

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR (sve. lower).

2nd BASS.

PIANO.

$\text{♩} = 84.$

*A tempo giusto.*

*f*

He led them through the deep, He led them through the deep as

He led them through the deep, He led them through the deep as

1234

He led them through the deep, He led them through the deep as

through a wilderness,

He led them through the deep, He led them through the deep as

through a wilderness,



Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

He led them through the deep, He led them  
thro' a wil- derness, as thro' a wil-der-ness, as thro' a  
as thro' a wil- derness, as thro' a wil- derness,

He led them through the deep, He led them  
thro' a wil- derness, as thro' a wil-der-ness, as thro' a  
as thro' a wil- derness, as thro' a wil- derness,

He led them through the  
through the deep as thro' a wilderness, as thro' a  
wil- derness, as thro' a wil- derness,  
as thro' a wil- derness, as thro' a wil- derness, as thro' a wil- derness, He

He led them as thro' a  
through the deep as thro' a wil- derness,  
wil- derness, as thro' a wil- derness, as thro' a wilderness,  
as thro' a wil- derness, as thro' a wil- derness, as thro' a wil- derness, He

deep, He led them thro' the deep as  
 wil-der-ness, as thro' a wil-der-ness, He led them as  
 as thro' a wil-der-ness, as thro' a wil-der-ness, as  
 led them thro' the deep, thro' the deep as thro' a  
 wil-derness, He led them thro' the deep as  
 as thro' a wil-der-ness, He led them as  
 as thro' a wil-der-ness, He led them as  
 led them thro' the deep, thro' the deep as thro' a

thro' a wil-derness, as thro' a wilderness, He  
 thro' a wil-derness, as thro' a wilderness,  
 thro' a wil-der-ness, as thro' a wil-derness, as thro' a  
 wil-derness, as thro' a wilderness. He led  
 thro' a wil-der-ness, as thro' a wilderness, as thro' a wilderness,  
 thro' a wil-derness, as thro' a wilderness.  
 thro' a wil-der-ness, as thro' a wilderness, as thro' a  
 wil-derness, as thro' a wilderness. He led

led them thro' the deep, He led them  
He led them thro' the deep as thro' a wil-derness,  
wil - derness, as thro' a wil-derness,  
them thro' the deep, He led them  
as thro' a wil-derness, as thro' a  
He led them thro' the deep as thro' a wil-derness,  
wil - derness, as thro' a wil-derness,  
them thro' the deep, He led them  
thro' the deep as thro' a wil - derness,  
as thro' a wil - der - ness,  
as thro' a wil-derness, as thro' a wil - der - ness, as thro' a  
thro' the deep as thro' a wil - der - ness, as thro' a  
wil-derness, as thro' a wil - derness,  
as thro' a wil - der - ness,  
as thro' a wil-derness, as thro' a wil - der - ness, as thro' a  
thro' the deep as thro' a wil - der - ness, as thro' a



as thro' a wil-der-ness, as thro' a  
 as thro' a wil-der-ness, He led them  
 wil-der-ness, as thro' a wil-der-ness,  
 wil-der-ness, He led them thro' the deep,  
 as thro' a wil-der-ness, as thro' a  
 as thro' a wil-der-ness, He led them  
 wil-der-ness, as thro' a wil-der-ness,  
 wil-der-ness, He led them thro' the deep,

wil-der-ness, as thro' a wil-der-  
 thro' the deep, as thro' a wilderness, as  
 as thro' a wil-der-ness, as thro' a wil-der-ness,  
 as thro' a wil-der-ness, as thro' a  
 wil-der-ness, as thro' a  
 thro' the deep, as thro' a wil-der-ness, as  
 as thro' a wil-der-ness, as thro' a  
 as thro' a wil-der-ness, as thro' a

ness, a wil-derness, as thro' a wil-der-ness, as  
thro' a wil-derness, as thro' a wil-der-ness,  
thro' a wil-derness,  
wil-derness, He led them thro' the  
wil-der-ness, as thro' a wil-der-ness, as thro' a  
thro' a wil-derness, as thro' a wil-der-ness,  
wil-der-ness, thro' a wilderness,  
wil-derness. He led them thro' the

thro' a wilderness, He led them thro' the deep, as thro' a wilderness.  
as thro' a wilderness, He led them thro' the deep, as thro' a wilderness.  
as thro' a wilderness, He led them thro' the deep, as thro' a wilderness.  
deep, He led them thro' the deep, as thro' a wilderness.  
wilderness, He led them thro' the deep, as thro' a wilderness.  
He led them thro' the deep, as thro' a wilderness.  
as thro' a wilderness, He led them thro' the deep, as thro' a wilderness.  
deep, He led them thro' the deep, as thro' a wilderness.

## No. 14. CHORUS.—"BUT THE WATERS OVERWHELMED THEIR ENEMIES."

*A tempo giusto.*

**TREBLE.** But the waters o - ver - whelmed their en - emies,

**ALTO.** But the waters o - ver - whelmed their en - emies,

**TENOR**  
*(Sro. lower).* But the waters o - ver - whelmed their en - emies,

**BASS.** But the waters o - ver - whelmed their en - emies,

**PIANO.**  
*A tempo giusto.*  
*f*  
= 100.

o - ver - whelm - - - ed their en - emies, there was not

o - ver - whelm - - - ed their en - emies, there was not

o - ver - whelm - - - ed their en - emies, there was not

o - ver - whelm - - - ed their en - emies, there was not

one of them left, there was not one, not one, there was not one of them left, there

one of them left, there was not one, not one, there was not one of them left, there

one of them left, there was not one, not one, there was not one of them left, there

one of them left, there was not one, not one, there was not one of them left, there



Handel's "Israel in Egypt" is a dramatic oratorio. This page, numbered 62, contains the vocal and piano accompaniment for the section "The Waters of Marah." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "was not one of them left, not one, not one, there was not one, not one, not one, there was not one, there was not one, not one of them left, there was not one, not one of them left, there was not one, not one of them left: the wa-ters." The music is in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in a staggered fashion, creating a powerful, unified sound.

was not one of them left, not one, not one, there was not one, not one, not  
 was not one of them left, not one, not one, there was not one, not one, not  
 was not one of them left, not one, not one, there was not one, not one, not  
 was not one of them left, not one, not one, there was not one, not one, not  
 one, there was not one, there was not one, not one of them left, there was not  
 one, there was not one, there was not one, not one of them left, there was not  
 one, there was not one, there was not one, not one of them left, there was not  
 one, there was not one, there was not one, not one of them left, there was not  
 one, not one of them left, there was not one, not one of them left: the wa-ters  
 one, not one of them left, there was not one, not one of them left: the wa-ters  
 one, not one of them left, there was not one, not one of them left: the wa-ters  
 one, not one of them left, there was not one, not one of them left: the wa-ters

o - verwhelmed their en - emies, o - ver - whelm - ed their en - emies; there was not one

left, there was not one, there was not one, not one, there was not

one, not one of them left, not one, there was not one of them left.

DOUBLE CHORUS.—“AND ISRAEL SAW.”

PIANO.  
♩ = 60.

on th'E-gypt-ians; and the peo-ple fear-ed the Lord.



*Larghetto.*

TRÉBLE.

ALT.

TENOR.  
(ve. lower).

BASS.

PIANO.  
♩ = 88.

*mf*

And be - liev - ed the

And he - liev - ed the Lord and His serv -

And be - liev - ed the Lord and His serv - ant Mo - ses, His serv - ant

And be - liev - ed the Lord and His serv - ant Mo - ses; and be -

Lord and His serv - ant Mo - ses, His serv - ant Mo - ses;

ant, His serv - ant Mo - ses, His serv - ant Mo - ses;

Mo - ses, and His serv - ant Mo - ses;

- liev - ed the Lord and His serv - ant, His serv - ant, His serv -

and be - liev - ed the Lord and His serv - ant Mo - ses, His serv -

and be - liev - ed the Lord and His serv -

and be - liev - ed the Lord and His serv -

ant Mo - ses; and the peo-ple fear-ed the Lord, and be - liev-ed the Lord

ant Mo - ses; and the peo-ple fear-ed the Lord, and be - liev-ed the Lord

ant Mo - ses; and the peo-ple fear-ed the Lord, and be - liev-ed the Lord

ant Mo - ses; and the peo-ple fear-ed the Lord, and be - liev-ed the Lord

Handwritten circled 'B' and '168' in the right margin.

and His serv - - ant Mo - ses; and be - liev-ed the Lord and His serv - ant

and His serv - - ant Mo - ses; and be - liev-ed the

and His serv - - ant Mo - ses;

and His serv - - ant Mo - ses;

Mo - ses, His servant Mo - - - ses; and be - liev-ed the Lord, the

Lord and His serv - ant Mo - ses, His serv - - ant, His serv - -

and be - liev-ed the Lord and His serv - ant Mo - ses, be - liev-ed the Lord and his

and be - liev-ed the Lord and His serv - ant Mo - -

Lord and His serv - - ant Mo - ses; and the peo - ple fear - ed the  
 - - - - - ant Mo - ses; and the  
 serv - - - - ant Mo - ses; and the peo - ple fear-ed the Lord, and the  
 ses, His serv - ant Mo - ses;

Lord, and the peo - ple fear-ed the Lord, and be - liev-ed the Lord, be - liev-ed the  
 peo - ple fear-ed, fear-ed the Lord, and be - liev-ed the  
 peo - ple fear-ed, fear-ed the Lord, and be - liev-ed the  
 and the peo - ple fear-ed the Lord, and be liev-ed the

Lord and His serv-ant.. Mo - ses.  
 Lord and His serv - ant Mo - ses.  
 Lord and His serv-ant.. Mo - ses.  
 Lord and His serv - ant Mo - ses.

END OF THE FIRST PART.



## PART II.

### No. 17      DOUBLE CHORUS.—“MOSES, AND THE CHILDREN OF ISRAEL.”

*A tempo giusto.*

PIANO.  
♩ = 88.

*f*

1st TREBLE.

1st ALTO.

1st TENOR (8ve. lower).

1st BASS.

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

2nd TREBLE.

2nd ALTO.

2nd TENOR (8ve. lower).

2nd BASS.

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

Mo - - ses,                      and                      the chil - dren of

*tr*  
*ff*

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

Is - rael sung this song un - to the Lord,

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

and spake say - - - ing.

*Andante.*

1st TREBLE.

1st ALTO.

1st TENOR (8ve. lower).

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR (8ve. lower).

2nd BASS.

PIANO.

$\text{♩} = 88.$

will sing . . . un - to the Lord for He hath triumphed

I will sing . . . un - to the Lord for He

*Andante.*

For He hath triumph-ed glor -

glor - ious-ly,

hath triumphed glor - ious-ly,

for He hath triumphed

glor - ious-ly,

hath triumphed glor - ious-ly,



[illegible]

glor iously,  
hath triumphed glor iously,

the horse and his rider  
the horse and his rider  
the horse and his ri-der hath He  
the horse and his ri-der hath He

This system contains two systems of music. The first system has four staves: a vocal line with lyrics 'glor iously,' and 'hath triumphed glor iously,'; a piano accompaniment line; and two empty staves. The second system also has four staves: a vocal line with lyrics 'the horse and his rider', 'the horse and his rider', 'the horse and his ri-der hath He', and 'the horse and his ri-der hath He'; a piano accompaniment line; and two empty staves.

I will sing un - to the  
I will sing the horse and his ri-der hath He thrown in - to the  
the horse and his rider, the horse and his ri-der hath He thrown in - to the  
the horse and his rider, the horse and his ri-der hath He thrown in - to the

hath He thrown in - to the sea.  
hath He thrown in - to the sea.  
thrown in - to the sea.  
thrown in - to the sea.

This system contains two systems of music. The first system has four staves: a vocal line with lyrics 'I will sing un - to the', 'I will sing the horse and his ri-der hath He thrown in - to the', 'the horse and his rider, the horse and his ri-der hath He thrown in - to the', and 'the horse and his rider, the horse and his ri-der hath He thrown in - to the'; a piano accompaniment line; and two empty staves. The second system also has four staves: a vocal line with lyrics 'hath He thrown in - to the sea.', 'hath He thrown in - to the sea.', 'thrown in - to the sea.', and 'thrown in - to the sea.'; a piano accompaniment line; and two empty staves.

Handel's "Israel in Egypt" is a dramatic oratorio. This page, numbered 73, contains the musical score for the section "Israel in Egypt." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (likely harpsichord or organ). The music is in G major and 3/4 time. The lyrics are in Latin and English. The score is divided into two systems. The first system contains the first two systems of music, and the second system contains the remaining three systems. The lyrics are: "Lord, un - to the Lord, sea, in - to the sea, sea, in - to the sea, sea, in - to the sea, I will sing the horse, the horse and his ri - der, the horse and his ri - der the horse and his ri - der, the horse and his ri - der, the horse and his ri - der I will sing He hath triumphed glor He hath triumphed glor - iously, glor - iously, He hath triumphed glor - iously, He hath triumphed glor un - to the Lord, hath He thrown in - to the sea, hath He thrown in - to the sea, un - to the Lord,"

Lord, un - to the Lord,  
 sea, in - to the sea,  
 sea, in - to the sea,  
 sea, in - to the sea,  
 I will sing  
 the horse, the horse and his ri - der, the horse and his ri - der  
 the horse and his ri - der, the horse and his ri - der, the horse and his ri - der  
 I will sing  
 He hath triumphed glor  
 He hath triumphed glor - iously, glor - iously,  
 He hath triumphed glor - iously,  
 He hath triumphed glor  
 un - to the Lord,  
 hath He thrown in - to the sea,  
 hath He thrown in - to the sea,  
 un - to the Lord,



iously,  
glor-iously,  
glor-iously,  
iously, the

He hath triumphed glor-ious-ly, He hath tri-umph-ed glor-iously,  
He hath triumphed glor-iously,  
He hath triumphed glor-iously,  
He hath triumphed glor-iously,

He hath triumphed glor-iously,

the horse and his ri - der hath He thrown in - to the sea,  
horse and his ri - der hath He thrown in - to the sea,  
the horse and his ri - der hath He thrown in - to the sea,  
horse and his ri - der hath He thrown in - to the sea,

the  
I will  
I will  
the

horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, in - to the  
sing un - to the Lord, un - to the  
sing un - to the Lord, un - to the  
horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, in - to the

I will sing un - to the  
the horse and his rider, the horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, hath He  
the horse and his ri-der, the horse and his ri-der hath He thrown in - to the  
I will sing un - to the  
sea.  
Lord.  
Lord.  
sea.

Handel's "Israel in Egypt" musical score, page 76. The score is written for a vocal soloist and a piano accompaniment. The vocal part is in G major, 4/4 time, and the piano part is in G major, 4/4 time. The lyrics are as follows:

Lord, un - to the Lord, He  
 thrown in - to the sea.  
 sea, in - to the sea. He  
 Lord.

He hath tri-umph-ed glor  
 He hath tri-umph-ed glor-ious-ly, glor-ious-ly,  
 He hath tri-umph-ed glor-iously, glor-ious-ly,  
 He hath triumphed glor

hath tri-umph-ed glor ious-ly, the horse,  
 He hath triumphed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse,  
 hath tri-umph-ed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse,  
 He hath triumphed glor ious-ly, the horse,  
 ious-ly, the horse and his  
 glor-ious-ly, the horse and his  
 glor-ious-ly, the horse and his  
 glor-ious-ly, the horse and his



and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the

horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing

Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is arranged in three systems, each containing vocal staves and a piano accompaniment. The vocal parts are written in treble and bass clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

**System 1:**

Vocal 1: sing un - to the Lord, for He  
 Vocal 2: I will sing un - to the Lord, for He hath tri-um-phed  
 Vocal 3: I will sing un - to the Lord,  
 Piano: un - to the Lord, for He

**System 2:**

Vocal 1: sing un - to the Lord, for He  
 Vocal 2: I will sing un - to the Lord, for He hath tri-um-phed  
 Vocal 3: I will sing un - to the Lord,  
 Piano: un - to the Lord, for He

**System 3:**

Vocal 1: hath triumphed glor - ious-ly, He hath tri-um-phed glor-iously, the  
 Vocal 2: glor - iously, glor - iously, gloriously, He hath tri-um-phed glor-iously, the  
 Vocal 3: for He hath triumphed glorious - ly, glorious-ly, He hath tri-um-phed glor-iously, the  
 Piano: hath triumphed glor - ious-ly, He hath tri-um-phed glor-iously, the

**System 4:**

Vocal 1: hath triumphed glor - ious-ly, He hath tri-um-phed glor-iously, the  
 Vocal 2: glor - iously, glor - iously, glorious-ly, He hath tri-um-phed glor-iously, the  
 Vocal 3: for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-um-phed glor-iously, the  
 Piano: hath triumphed glor - ious-ly, He hath tri-um-phed glor-iously, the



horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

Lorse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der bath

[illegible]

No. 19.

DUET.—“THE LORD IS MY STRENGTH.”

*Larghetto.*

1st  
TREBLE.

2nd  
TREBLE.

PIANO.  
♩ = 112.

*mf*

The

*tr*

*p*

Lord is my strength and my song, The

The Lord is my strength and my song,

*tr*

*mf*

Handel's "Israel in Egypt" musical score, page 82. The score is written for voice and piano. The key signature has one sharp (F#), and the time signature is common time (C). The music is in a major key. The lyrics are: "Lord is my strength and my song, and my song, The Lord is my strength and my song, and my He is be-come my sal-va-tion, song, He is be-come my sal-va-tion, my sal-va-tion, my sal-va-tion, He is be-come my strength, my - tion, my sal-va-tion, my sal-va-tion, He is be-come my sal-va-tion, song, He is be-come my salva-tion, my sal-va-tion, He is be-come my salva-tion, my sal-". The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand, often using chords and arpeggios. The score is divided into systems, with lyrics placed below the vocal staves.

Lord is my strength and my song, . . . and my song, . . .

The Lord is my strength and my song, . . . and my

He is be-come my sal-va-tion, . . .

song, . . . He is be-come my sal-va-tion, . . .

my sal-va-tion, my sal-va-tion, He is be-come my strength, my

-tion, my sal-va-tion, my sal-va-tion, He is be-come my sal-va-tion,

song, He is be-come . . . my salva-tion,

my sal-va-tion, He is be-come . . . my salva-tion, my sal-



my sal - va - tion, my sal - va - tion, my sal - va - tion, He

- va - tion, my sal - va - tion, and my sal - va - tion, He

*mf* *p*

is be - come my sal - va - tion, my sal - va - tion,

is be - come my strength, my song, He is be -

He is be - come . . . my sal - va - tion, the Lord is my

- come . . . my sal - va - tion, the Lord is my strength and my

*p*

strength and my song, the Lord is my strength and my song,

song, the Lord is my strength and my song, He is become my sal -



mysal-va - - - - -

mysal-va - - - - -

*p*

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a series of sixteenth-note runs. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment.

- - - tion, my sal - va - tion.

- - - tion, my sal - va - tion.

*f*

This system contains the next two staves. The vocal lines continue with the lyrics "tion, my sal - va - tion." The piano accompaniment continues with the same eighth-note pattern, marked with a forte (*f*) dynamic. A faint, illegible handwritten mark is visible above the second vocal staff.

This system contains the final two staves of music on the page. The top staff is a vocal line that ends with a double bar line. The bottom staff is a piano accompaniment that continues with the eighth-note pattern and ends with a double bar line.



*Grave.*

1st TREBLE.  
He is my God and I will prepare Him an ha - bi - ta - tion, I will pre -

1st ALTO.  
He is my God and I will prepare Him an ha - bi - ta - tion, I will pre -

1st TENOR  
(Sve. lower).  
He is my God and I will prepare Him an ha - bi - ta - tion, I will pre -

1st BASS.  
He is my God and I will prepare Him an ha - bi - ta - tion, I will pre -

2nd TREBLE.  
He is my God and I will prepare . . Him an ha - bi - ta - tion, and I will pre -

2nd ALTO.  
He is my God and I will prepare Him an ha - bi - ta - tion, I will pre -

2nd TENOR  
(Sve. lower).  
He is my God and I will pre - pare Him an ha - bi - ta - tion, and I will pre -

2nd BASS.  
He is my God and I will pre - pare Him an ha - bi - ta - tion, I will pre -

*Grave.*

PIANO.  
♩ = 60.

pare . . . Him . . . an ha - - bi - ta - tion, my fa - ther's God.

- pare Him, I will pre - pare Him an ha - - bi - ta - tion, my fa - ther's God.

- pare Him, I will pre - pare Him an ha - - bi - ta - tion, my fa - ther's God.

- pare Him, I will pre - pare Him an ha - - bi - ta - tion, my fa - ther's God.

- pare Him an ha - - bi - ta - tion, my fa - ther's God.

- pare, . . pre - pare Him an ha - - bi - ta - tion, my fa - ther's God.

- pare Him, I will pre - pare Him an . . . ha - - bi - ta - tion, my fa - ther's God.

- pare Him an ha - - bi - ta - tion, my fa - ther's God.

*Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.—(86.)*

*SOFT*

*Andante.*

**TREBLE.**

**ALTO.**

**TENOR**  
(*vo. lower*).

**BASS.**

**PIANO.**  
♩ = 88.

And I will ex - alt . . . Him,

And I will ex - alt . . . Him,

*Andante.*

*mf*

Him,

Him,

I . . . will ex - alt . . . Him, I will ex - alt Him,

I . . . will ex - alt . . . Him, I will ex - alt Him,

I . . . will . . . ex - alt Him, I will ex - alt

. . . will . . . ex - alt . . . Him,

I . . . will . . . ex - alt . . . Him,

And I will ex - alt . . .

*f*

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Him. And I I . . will ex - alt, I will ex - alt Him, I will . . ex - alt . . . And I will ex - alt . . Him, I will ex - alt Him, Him, I . . will ex -". The piano part consists of a treble and bass clef with various chords and melodic lines.

Handwritten musical score for the second system. The lyrics continue: "will ex - alt . . Him, I will ex - alt Him, I will ex - alt Him. . . Him, I will ex - alt Him, I will ex - alt Him. I will ex - alt . . Him, I will ex - alt . . Him. - alt, I will ex - alt Him, I will ex - alt, I will ex - alt Him." The piano accompaniment continues with similar harmonic and melodic patterns.

Handwritten musical score for the third system. The lyrics are: "He is my fa - ther's God, He is . . my fa - ther's God. He is my fa - ther's God, He is my fa - ther's God. He is my fa - ther's God, He is my fa - ther's God. He is my fa - ther's God, He is my fa - ther's God." The piano part provides a steady accompaniment for the vocal line.



Handel's "Israel in Egypt" musical score, page 59. The score is written for a vocal soloist and a piano accompaniment. The vocal part consists of two systems of staves, each with a treble and a bass line. The piano accompaniment consists of two systems of staves, each with a treble and a bass line. The lyrics are written below the vocal staves.

**System 1:**

Vocal: I . . will . ex - alt, I will ex - alt Him, ex - alt Him,  
 and I will ex - alt . . . . . Him, I will ex -

Piano: I . . . will . ex - alt, I will ex - alt

**System 2:**

Vocal: I, I will ex - alt Him, and I  
 - alt . . . . . Him,

Piano: I . . will . ex - alt, I will ex - alt Him,  
 Him, and I will ex - alt . . . Him, I . . will . ex -

**System 3:**

Vocal: will ex - alt . . Him, and I will, I will ex -

Piano: I will ex - alt . . . Him, ex - alt . . . . .

**System 4:**

Vocal: I will ex - alt . . . . .

Piano: - alt . . . . . Him, I . . will . ex - alt . . . . .

alt . . . . . Him, I, I will ex - alt Him, I,  
 . . . . . Him, I will ex - alt Him, I, I will ex - alt Him,  
 . . . . . Him, I will ex - alt Him, I will ex -  
 . . . . . Him, I, I, I will exalt . . Him.

I will ex - alt Him, I will ex - alt . . . .  
 I will ex - alt . . Him, I will ex - alt Him, I, I will ex -  
 - alt . . Him, I, I will ex - alt Him, I will ex - alt Him, I  
 I will ex - alt . . . .

. . . . . Him, I will ex - alt . . . . Him.  
 alt . . . . . Him, I will ex - alt . . . . Him.  
 will ex - alt . . . . Him, I will . . . . ex - alt . . . . Him.  
 . . . . . Him, I will ex - alt . . . . Him.

*Andante allegro.*

PIANO.  
♩ = 112.

*f*

1st BASS.

The Lord is a man of war, The Lord, the Lord is

*p*



a man of war,

2nd Bass.

The Lord is a man of

*f*

The Lord is a man of war. . . . .

war.

The Lord is a man of war . .

*p*

the Lord, the Lord is a man of war.

*f*

Lord is His name, . . is His

*p*

name, Lord is his name, . . . is his name, . . .

Lord, Lord is his name, . . . is . . . his name,

*f* *p*

Lord is his name, . . . is his name,

Lord is his name, . . . is his name, . . . Lord is his

Lord is his name, Lord is his name.

name, Lord is his name, Lord . . . is his name.

*f*

Pha-raoh's chariots, and his host,

Pha-raoh's chariots, and his host, hath he

*mf* *p*

hath He cast in to the sea, hath . . . He . . . cast . .

cast in - to the sea, hath He cast . . .

in - to the sea.

in - to the sea.

The Lord is a man of war, . . . . .

The

*p* *p*

Lord is His

Lord is a man of war, . . . . .

The musical score is for a vocal and piano arrangement of Handel's 'Israel in Egypt'. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several systems, each with a vocal line and a piano line. The lyrics are: 'hath He cast in to the sea, hath . . . He . . . cast . .', 'cast in - to the sea, hath He cast . . .', 'in - to the sea.', 'in - to the sea.', 'The Lord is a man of war, . . . . .', 'The', 'Lord is His', and 'Lord is a man of war, . . . . .'. The piano part includes dynamic markings such as *f* (forte) and *p* (piano).



name, Pha-ra-oh's chariots, and his host,  
 Lord is His name, Pha-ra-oh's chariots, and his

*mf*

hath He cast in - to the sea, hath He cast . . .  
 host, hath He cast in - to the sea, hath .

*p*

in - to the sea  
 . . . He . . . cast . . . 1 2 3 4 5 in - to the sea.

*f*

First system of the musical score. The vocal line consists of a single whole note followed by rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Second system of the musical score. The vocal line includes the lyrics: "His chosen captains al - so are drowned, al - so are drowned,". The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

Third system of the musical score. The vocal line includes the lyrics: "are drown ed, are drown ed, are drown ed, are drown ed,". The piano accompaniment continues with a similar rhythmic pattern.

Fourth system of the musical score. The vocal line includes the lyrics: "ed in the Red sea, his cho - sen captains al - so are drowned, ed in the Red sea, his cho - sen captains al - so are". The piano accompaniment continues with a similar rhythmic pattern.

al - so are drowned, al - so are drowned, his cho - sen  
drowned, al - so are drowned, his cho - sen

This system features a vocal melody in the upper voice and a piano accompaniment in the lower voice. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "al - so are drowned, al - so are drowned, his cho - sen drowned, al - so are drowned, his cho - sen".

cap - tains al - so are drown - ed, al - so are drown - ed in the Red sea,  
cap - tains al - so are drown - ed, al - so are drown - ed in the Red sea,

This system continues the vocal melody and piano accompaniment. The lyrics are: "cap - tains al - so are drown - ed, al - so are drown - ed in the Red sea, cap - tains al - so are drown - ed, al - so are drown - ed in the Red sea,".

al - so are drown - ed, al - so are drown - ed, al - so are drown - ed,  
al - so are drown - ed, al - so are drown - ed, al - so are drown - ed,

This system continues the vocal melody and piano accompaniment. The lyrics are: "al - so are drown - ed, al - so are drown - ed, al - so are drown - ed, al - so are drown - ed, al - so are drown - ed, al - so are drown - ed,".

ed in the Red sea his cho - sen cap - tains al - so are drowned,  
ed in the Red sea, his cho - sen cap - tains al - so are drowned,

This system concludes the vocal melody and piano accompaniment. The lyrics are: "ed in the Red sea his cho - sen cap - tains al - so are drowned, ed in the Red sea, his cho - sen cap - tains al - so are drowned,".



Handwritten musical score for Handel's "Israel in Egypt". The score is written on ten staves, with the first two staves containing vocal parts and the remaining eight staves containing a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "al-so are drown-ed in the Red sea." are written below the first two staves. The piano accompaniment features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. A dynamic marking of *f* (forte) is present in the third system. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

al-so are drown-ed in the Red sea.

al-so are drown-ed in the Red sea.

*Largo.*

1st TREBLE.

1st ALTO.

1st TENOR (ve. lower).

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR (ve. lower).

2nd BASS.

PIANO.  
♩ = 92.

The depths have co-ver'd them,

The

*Largo.* *p* *tr*

The

The depths have co-ver'd them,

The depths have co-ver'd them,

the depths have co-ver'd them, the depths have co-ver'd them,

depths have co-ver'd them, the depths have co-ver'd them,

The depths have co-ver'd them,

the depths have co-ver'd them, the depths have co-ver'd them,

the depths have co-ver'd them, the depths have co-ver'd them,

depths have co-ver'd them, the depths have co-ver'd them,

[illegible][illegible]



Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and piano. It features five systems of vocal staves (Soprano, Alto, Tenor, Bass, and a fifth part) and a piano accompaniment. The lyrics are: "in - to the bot-tom as a stone, the depths have co - ver'd them, they sank in - to the bot-tom as a stone." The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like *pp* (pianissimo). The piano part features a prominent bass line with chords and arpeggios.

No. 24.

DOUBLE CHORUS.—"THY RIGHT HAND, O LORD."

*Andante.*

1st TREBLE. *is be-come glor-ious,*

1st ALTO. *is be-come glor-ious,*

1st TENOR (sve. lower). *is be-come glor-ious,*

1st BASS. *is be-come glor-ious,*

2nd TREBLE. *Thy right hand, O Lord, is be-come glor-ious, glor-ious,*

2nd ALTO. *Thy right hand, O Lord, is be-come glor-ious, glor-ious,*

2nd TENOR (sve. lower). *Thy right hand, O Lord, is be-come glor-ious, glor-ious,*

2nd BASS. *Thy right hand, O Lord, is be-come glor-ious, glor-ious,*

*Andante.*

PIANO. *f*

*Thy right hand, O Lord, is become glor-ious in pow-er,*

*Thy right hand, O Lord, is become glor-ious in pow-er,*

*Thy right hand, O Lord, is become glor-ious in pow-er,*

*Thy right hand, O Lord, is become glor-ious in pow-er,*

*is become glor-ious in pow-er, Thy right hand, O*

*is become glor-ious in pow-er, Thy right hand, O*

*is become glo-ious in pow-er, Thy right hand, O*

*is become glor-ious in pow-er, Thy right hand, O*

O Lord, Thy right hand, O Lord, is become glorious in pow-er, Thy right hand, O Lord, is become

O Lord, Thy right hand, O Lord, is become glorious in pow-er. Thy right hand, O Lord, is become

O Lord, Thy right hand, O Lord, is become glorious in pow-er, Thy right hand, O Lord, is become

O Lord, Thy right hand, O Lord, is become glorious in pow-er, Thy right hand, O Lord, is become

Lord, Thy right hand, O Lord, is become glorious in pow-er, is become

Lord, Thy right hand, O Lord, is become glorious in pow-er, is become

Lord, Thy right hand, O Lord, is become glorious in pow-er, is become

Lord, Thy right hand, O Lord, is become glorious in pow-er, is become

glor-ious, glor - - ious, is be - come

glor-ious, glor - - ious, is be - come

glor-ious, glor - - ious, is be - come

glor-ious, glor - - ious, is be - come

glor - - ious, Thy right hand, O Lord, is be - come

glor - - ious, Thy right hand, O Lord, is be - come

glor - - ious, Thy right hand, O Lord, is be - come

glor - - ious, Thy right hand, O Lord, is be come



glor - - ious in pow - er. Thy right hand, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er. Thy right hand, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er. Thy right hand, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er, Thy right hand, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er, O Lord, Thy right hand, O Lord, is

glor - - ious in pow - er, O Lord, Thy right hand, O Lord, is

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

be - come glor - ious in pow - er, Thy right hand, O Lord, hath dash - ed in

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

be - come glor - ious in pow - er,

[illegible][illegible]

the e - - - ne - my, Thy right hand, O Lord, hath dash-ed in  
 piec-es, Thy right hand, O Lord, hath dash-ed in piec-es the e - ne - my,  
 Thy right hand, O Lord, hath dash-ed in piec-es, in piec-es the e - ne - my,  
 Thy right hand, O Lord, hath dash-ed in piec-es the e - - - - ne -

the e - - - ne - my, Thy right hand, O Lord, hath dash-ed in  
 piec-es, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in piec-es the e - ne -  
 Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in piec-es the e - ne -  
 Thy right hand, O Lord, hath dash-ed in piec-es the e - - - - ne -

piec-es, Thy right hand, O Lord, Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, Thy right hand, O Lord, hath dash-ed in  
 - my, Thy right hand, O Lord,  
 piec-es, Thy right hand, O Lord,  
 - my, Thy right hand, O Lord,  
 - my, Thy right hand, O Lord,  
 - my, Thy right hand, O Lord,



piec - es, hath dash - ed in piec-es the e - ne - my.  
 piec - es, hath dash - ed in piec-es the e - ne - my.  
 piec - es, hath dash - ed in piec-es the e - ne - my.  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O  
 Thy right hand, O  
 Thy right hand, O  
 piec - es, hath dash - ed in piec-es the e - ne - my, Thy right hand, O Lord,  
 piec - es, hath dash - ed in piec-es the e - ne - my, Thy right hand, O Lord,  
 piec - es, hath dash - ed in piec-es the e - ne - my, Thy right hand, O Lord,  
 piec - es, hath dash - ed in piec-es the e - ne - my, Thy right hand, O Lord,  
 piec - es, hath dash - ed in piec-es the e - ne - my, Thy right hand, O Lord.

Handel's 'Israel in Egypt' musical score, featuring vocal parts and piano accompaniment. The score is divided into two systems, each with four vocal staves and a piano accompaniment section.

**System 1:**

- Vocal parts (Soprano, Alto, Tenor, Bass):  
 Lord, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Lord, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Lord, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Lord, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in
- Piano accompaniment:  
 Thy right hand, O Lord.  
 Thy right hand, O Lord.  
 Thy right hand, O Lord.  
 Thy right hand, O Lord.

**System 2:**

- Vocal parts (Soprano, Alto, Tenor, Bass):  
 piec-es the e-ne-my.  
 piec-es the e-ne-my.  
 piec-es the e-ne-my.  
 piec-es the e-ne-my.
- Piano accompaniment:  
 Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in

Thy right hand, O Lord, Thy right hand, O

Thy right hand, O Lord, Thy right hand, O

Thy right hand, O Lord, Thy right hand, O

Thy right hand, O Lord, Thy right hand, O

Thy right hand, O Lord, Thy right hand, O

piec - es the e - ne - my, Thy right hand, O Lord, Thy right hand, O

piec - es the e - ne - my, Thy right hand, O Lord, Thy right hand, O

piec - es the e - ne - my, Thy right hand, O Lord, Thy right hand, O

piec - es the e - ne - my, Thy right hand, O Lord, Thy right hand, O

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the e - ne - my.



*Adagio.*1st  
TREBLE.1st  
ALTO.1st  
TENOR  
(ve. lower).1st  
BASS.2nd  
TREBLE.2nd  
ALTO.2nd  
TENOR  
(ve. lower).2nd  
BASS.PIANO.  
♩ - 60.

And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,  
 And in the great-ness of Thine ex-cel-len-cy,

Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.  
 Thou hast o-ver-thrown, Thou hast o-verthrown them that rose up a-against Thee.

*Andante.*

1st  
TREBLE.

1st  
ALTO.

1st  
TENOR  
(Sve. lower).

1st  
BASS.

2nd  
TREBLE.

2nd  
ALTO.

2nd  
TENOR  
(Sve. lower).

2nd  
BASS.

PIANO.  
♩ = 88.

*mf*

Thou sent-est forth Thy wrath, which con-sumed them as stubble, Thou sent - est  
Thou sent-est

*Andante.*

forth Thy wrath, . . . Thou sent - est forth Thy wrath, . . .  
forth Thy wrath, which con - su-med them as stub-ble, Thou sent - est forth Thy  
Thou sent-est forth Thy

... Thy wrath, Thou sent - est forth Thy wrath, . . which con - su - med  
 wrath, . . which con-su - med them as stubble, which con -  
 wrath, which consumed them as stub-ble, Thou sent - est forth Thy wrath, . .  
 Thou sent - est forth Thy wrath, which con -

them as stubble, Thou sent - est forth Thy wrath, . .  
 su - med them, which con - su - med them as stubble, Thou sent - est  
 Thou sent - est forth Thy wrath, . .  
 - sumed them as stubble, Thou sent - est forth Thy wrath, . .



. . . Thy wrath, Thou sent - est forth . . . Thy wrath, . . . Thou sentest  
 forth Thy wrath, Thou sent - est forth Thy wrath, . . . Thou sentest  
 Thou sent - est forth Thy wrath, . . . Thou sentest  
 . . . Thy wrath,

forth, Thou sentest forth Thy wrath, . . . Thou sent - est  
 forth, Thou sent - est forth . . . Thy wrath, Thou  
 forth, . . . Thou sentest forth Thy wrath, Thou sent - est, Thou sent - est  
 Thou sent - est forth Thy wrath, which con - sumed them as stubble, Thou  
 Thou, Thou sentest forth Thy wrath, which con - sumed them as stubble,  
 Thou, Thou sent - est forth Thy wrath, which con - sumed them as stubble,  
 Thou sent - est forth . . . Thy wrath, which con - sumed them as stubble,  
 Thou sent - est forth Thy wrath, which con - sumed them as stubble,

*f*

forth. Thou sent - est forth Thy wrath, . Thy  
 sent - est forth, Thou sent - est forth Thy  
 forth, Thou sent - est forth, Thou sent - est forth . Thy  
 sent - est forth, Thou sent est forth . Thy wrath,  
 as stubble, as stubble, as stubble, which con - sumed, which con - sumed them as  
 as stubble, as stubble, as stubble, which con - sumed, which con - sumed them as  
 as stubble, as stubble, as stubble, which con - sumed, which con - sumed them as  
 as stubble, as stubble, as stubble, which con - sumed, which con - sumed them as

wrath, Thou sent - est forth . Thy wrath, .  
 wrath, Thou sent - est forth, . Thou sentest forth Thy wrath,  
 wrath, Thou sentest forth, . Thou . . sent -  
 Thou sentest forth Thy  
 stubble,  
 stubble,  
 stubble,  
 stubble,  
 mf

... Thou sentest forth .. Thy wrath, .. Thou sentest forth Thy wrath,  
 Thou sent - est forth Thy wrath, Thou sent - est forth Thy wrath, ..  
 .. est forth Thy wrath, Thou sent - est  
 wrath, Thou sent - est forth Thy wrath, which . . con - su - med them as  
 Thou sent - est forth Thy wrath, which con - su - med them as  
 Thou sent - est forth Thy wrath, Thy wrath, which con - sumed them as  
 Thou sent - est forth .. Thy wrath, which con - su - med them as  
 Thou sent - est forth Thy wrath, which . . con - su med them as

which con - sumed them, Thou sent - est forth, Thou sentest forth . .  
 .. which con - sumed them as stubble, Thou sent - est forth, ..  
 forth, Thou sent - est forth, Thou sent - est forth ..  
 stubble, Thou sent - est forth, Thou sent - est forth, Thou sentest forth . .  
 stubble, Thou sent - est forth, Thou sent - est forth . .  
 stubble, Thou sent - est forth, Thou sent - est forth  
 stubble, Thou sent - est forth, Thou sent - est forth Thy wrath, ..  
 stubble, Thou sent - est forth, Thou sent - est forth . . .



Thy wrath, . . . Thou sent

Thou sent - est . . . forth . . . Thy wrath, Thou

Thy wrath, which con - sumed, which con - su - med them, Thou . . . sent

Thy wrath, which con - sumed which con - su - med them as stub - ble, Thou

Thy wrath, . . . which con - sumed them as stubble,

Thy wrath, which con - sumed them as stubble,

Thy wrath, which con - su - med, which con - sumed them as stubble,

Thy wrath, which con - su - med, which con - sumed them as stubble,

est forth . . Thy wrath, . . . which . . . con - su - med them as  
 sent - est forth Thy wrath, . . . which con - su - med them . . as  
 - est forth . . . Thy wrath, which con - su - med them as  
 sent - - est forth Thy wrath, which con - sumed, which con - su - med them as  
 which con - su - med them, which con - su - - - med them as  
 which con - su - med them, which con - su - - med them, which . . consumed  
 which con - su - med them, which con - sumed, which con - su - med them as  
 which con - su - med them, which con - su - - - med them as

stubble, which con - su - med, which con - su - med them as  
 stubble, which . . con - su - med them, which con - su - med them as  
 stubble, which con - su - med, which con - su - med them as  
 stubble, which . . con - su - med them, which con - su - med them as  
 stubble, which con su - med them . . . as  
 them as stubble, which con - su - med them, which con - su - med them as  
 stubble, which con - su - med them as stubble, which con - su - med them as  
 stubble, which con - su - med them, which con - su - med them as

stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.  
 stub - ble, as stub - ble, which con - su - med them as stub - ble.

*Andante.*

**TREBLE.**

**ALTO.**

**TENOR**  
(Svs. lower).

**BASS.**

*Andante.*

**PIANO.**  
♩ = 76.

And with the blast . . . . of Thy

And with the blast . . . . of Thy nostrils,

And with the blast . . . .

blast of Thy nostrils, the wa - ters were ga - thered, were  
 nos - trils, the wa - ters were ga - thered to - ge - ther, the wa - ters were  
 the wa - ters were ga - thered to - ge - ther,  
 of Thy nos - trils, the wa - ters were ga - thered to - ge - ther,

ga - - thered to - ge-ther, and with the blast . . . of Thy

ga - - thered to - ge-ther, and with the blast . . .

were ga-thered to - ge-ther, and with the

were ga-thered to - ge-ther,

*mf*



nostrils the wa - ters were ga - thered to - gether,

of Thy nostrils the wa - ters were ga - thered to - ge - ther, were

blast . . . . of . . . Thy nostrils, the wa - ters were

*mf* and with the blast of Thy nostrils the wa - ters were gathered, were

the floods stood up - right, stood upright as an heap

ga - ther - ed to - ge - ther, the floods stood

ga - ther - ed to - ge - ther, the floods stood

ga - ther - ed to - ge - ther,

*cres.* *f*

up - right as an heap, the floods stood upright, stood upright as an

up - right as an heap, . . . .

*mf*

the floods stood up - right as an heap,  
 heap,  
 the floods stood up - right as an heap,  
 and the

The first system of the musical score features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "the floods stood up - right as an heap, heap, the floods stood up - right as an heap, and the". The piano accompaniment is in the lower staves, with the left hand playing a steady eighth-note bass line and the right hand playing a more complex, flowing melody.

depths were con - geal - ed in the heart of the

The second system continues the vocal melody. The lyrics are: "depths were con - geal - ed in the heart of the". The piano accompaniment features a prominent eighth-note pattern in the right hand, marked with a *p* (piano) dynamic.

the floods stood up-right as an heap,  
 the wa - ters were ga-thered to-gether, the wa - ters were  
 the wa-ters were ga-thered to-gether, the  
 sea,  
 mf cres. p cres.

The third system continues the vocal melody. The lyrics are: "the floods stood up-right as an heap, the wa - ters were ga-thered to-gether, the wa - ters were the wa-ters were ga-thered to-gether, the sea,". The piano accompaniment features a prominent eighth-note pattern in the right hand, marked with a *mf* (mezzo-forte) and *cres.* (crescendo) dynamic. The system concludes with a *p* (piano) and *cres.* (crescendo) marking.

Handel's "Israel in Egypt" musical score, page 121. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in English and describe the gathering of waters and the congealing of depths.

The score consists of several systems of music. The first system shows the vocal line with the lyrics "as an heap, as an heap, . . . ga-ther-ed, the wa - ters were ga-thered, the wa - ters were ga-thered together, the depths were congeal - ed, the depths were congeal - ed, the depths were congeal-ed,". The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

The second system continues the vocal line with "as an heap, . . . as an wa - ters were ga-ther-ed to - ge-ther, were ga-ther-ed to - ge-ther, were ga-ther-ed to - the depths were congeal - ed in the heart . . . in the heart . . .". The piano accompaniment continues with the same eighth-note pattern.

The third system shows the vocal line with "heap, as an heap, the depths were con - ge-ther, were ga - ther-ed to - gether, of the sea, the depths were congeal-ed, were con - of the sea, the depths". The piano accompaniment continues with the same eighth-note pattern.

The score includes dynamic markings such as *pia f* and *f*. The piano part features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.



- geal - ed, were con - geal - ed in the heart of the sea,  
 the depths were con - geal - ed in the heart of the sea, the floods stood up - right as an  
 - geal - ed in the heart of the sea,  
 were con - geal - ed in the heart of the sea,

*p* *f*

the wa - ters were ga - ther - ed to -  
 heap,  
 the wa - ters were ga - ther - ed to - ge - ther, were ga - ther - ed to -  
 the wa - ters were ga - ther - ed to - ge - ther, were ga - ther - ed to -

*f*

- ge - ther, the floods stood up - right as an heap, . . .  
 the wa - ters were ga - ther - ed to - gether, the  
 - ge - ther, the depths were con - geal - ed,  
 - ge - ther,

as an heap, as an  
wa - ters were ga - ther - ed to - ge - ther, the wa - ters were ga - thered to -  
the depths were congeal - ed, the

heap,  
gether,  
depths were congeal - ed in the heart . . . of the  
in the heart . . . of the

the depths were con - geal - ed, were con - geal - ed  
the depths were con - geal - ed, con - geal - ed, were con - geal - ed  
sea, were con - geal - ed, con - geal - ed  
sea, the depths were con - geal - ed

*Handel*

in the heart of the sea.

in the heart of the sea.

in the heart of the sea.

in the heart of the sea.

*p* *f*



## No. 28.

## AIR.—"THE ENEMY SAID."

VOICE.

*Andante.*

PIANO.

$\text{♩} = 144.$

*f*

TENOR SOLO.

The e - ne-my said,

*p*

I will pur-sue, I will o-ver-take, I will o-ver-take, . .

I will pur-sue, I'll o-ver-take, I will di -

First system of musical notation. The vocal line (treble clef) begins with the lyrics "- vide, I'll di -". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with the lyrics "- vide, I will pur - sue, I will over - take, I will di -". The piano accompaniment maintains the eighth-note texture.

Third system of musical notation. The vocal line has the lyrics "- vide the spoil :". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

Fourth system of musical notation. The vocal line has the lyrics "the e - nemy said, I will pur - sue,". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

Fifth system of musical notation. The vocal line has the lyrics "I will o - ver - take, I will pur - sue, I'll o - ver -". The piano accompaniment continues with the eighth-note pattern.

Handel's "Israel in Egypt" musical score, page 127. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a single system with four systems of staves. The lyrics are: "take, I will di - vide the spoil: my lust shall be sa - tis - fied. up - on them: I will draw my sword: my hand shall des - troy them, I will draw my sword: my hand shall des - troy them, my". The piano accompaniment features a prominent bass line with a strong rhythmic pattern. The voice part is a tenor or alto line. The score includes dynamic markings: *f* (forte) and *p* (piano). The lyrics are written below the voice staff, with some words split across lines.

- take, I will di - vide

the spoil: my lust shall be sa - tis - fied.

up - on them: I will draw my sword: my hand shall des -

troy them, I will draw my sword: my

hand shall des - troy them, my



hand shall des - troy . . . them, I will pur - sue, I'll o - ver -

*f* *p*

- take I will di - vide, I'll draw my sword; my hand shall des - troy . . .

. . . . . them, my hand, my hand shall des -

- troy . . . them.

*f*

VOICE.

PIANO.  
♩ = 69.*Andante Larghetto.**mf*

TREBLE SOLO.

Thou didst blow,

Thou didst blow . . .

. . . with the wind,

Thou didst blow . . .

with the

wind; . . . the sea

oo-ver'd them;

they sank

as

lead, they sank as lead, as lead in the migh·ty wa - - -

The first system of the musical score. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are 'lead, they sank as lead, as lead in the migh·ty wa'. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes arpeggiated chords and flowing sixteenth-note passages.

- - - - - ters, they sank as lead, as

The second system of the musical score. The vocal line continues with the lyrics '- - - - - ters, they sank as lead, as'. The piano accompaniment continues with similar arpeggiated and flowing patterns.

lead in the mighty wa - - - - - ters, they sank, they sank as

The third system of the musical score. The vocal line continues with the lyrics 'lead in the mighty wa - - - - - ters, they sank, they sank as'. The piano accompaniment continues with similar arpeggiated and flowing patterns.

lead in the mighty wa - - - - - ters, in the mighty wa-ters, Thou didst

The fourth system of the musical score. The vocal line concludes with the lyrics 'lead in the mighty wa - - - - - ters, in the mighty wa-ters, Thou didst'. The piano accompaniment continues with similar arpeggiated and flowing patterns.



blow, Thoudidst blow with the wind; the sea co-ver'd them; they sank, they sank as

This system features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line contains the lyrics: "blow, Thoudidst blow with the wind; the sea co-ver'd them; they sank, they sank as". The piano accompaniment consists of a steady eighth-note pattern in the bass and a more active melody in the treble.

lead, they sank as lead in the mighty wa - - - - -

This system continues the vocal and piano parts. The vocal line has the lyrics: "lead, they sank as lead in the mighty wa - - - - -". The piano accompaniment maintains its rhythmic texture, with the bass line providing a solid foundation and the treble line adding melodic interest.

- - - - - ters, as lead . . . in . . the mighty wa - - - - - ters.

This system concludes the vocal phrase with the lyrics: "- - - - - ters, as lead . . . in . . the mighty wa - - - - - ters." The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the treble part towards the end of the system.

This system shows the continuation of the piano accompaniment. The vocal line is not present in this system, as it appears to be a full instrumental section or a continuation of the previous system's accompaniment. The piano part continues with its characteristic rhythmic patterns in both hands.

*Grave.*

1st TREBLE.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

1st ALTO.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

1st TENOR (Sve. lower).  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

1st BASS.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

2nd TREBLE.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

2nd ALTO.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

2nd TENOR (Sve. lower).  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

2nd BASS.  
Who is like unto Thee, O Lord, among the Gods? who is like Thee, glorious in

*Grave.*

PIANO.  
♩ = 60.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

ho - li - ness, fear - ful in prais - es, do - ing wonders, Thou stretchest out Thy right hand.

## No. 31.

## DOUBLE CHORUS.—"THE EARTH SWALLOWED THEM."

*Andante.*1st  
TREBLE.1st  
ALTO.1st  
TENOR  
(sve. lower).1st  
BASS.2nd  
TREBLE.2nd  
ALTO.2nd  
TENOR  
(sve. lower).2nd  
BASS.

PIANO.

♩ = 72.

*mf Andante.*

The . . earth swal - low'd

The earth swal -

The earth swal - low'd them, the . . earth

The earth swal - low'd them,

them,

The earth swal - low'd

low'd them, the . . earth swal - low'd, swal

swal - low'd, swal



the earth swal - - - low'd them, the . . earth swal -  
 them, the . . earth swal - - - low'd, swal - low'd them, the  
 low'd them. the earth swal-low'd, swal -  
 low'd them, the . . earth swal-low'd, swal-low'd them,  
 The earth swal - - - low'd them, the . . earth swallow'd,  
 The . . earth swal - - - low'd them, the earth  
 The earth swal-low'd, swal -  
 The . . earth swal-low'd, swal-low'd them,  
 - low'd them, swal - - - low'd them, the earth  
 earth swal - - - low'd them, the earth swal  
 low'd them, the earth swal -  
 the earth swal - - - low'd them, the . . earth swal-low'd,  
 the earth swal - low'd them, the earth swal - - - low'd,  
 swal - low'd, swal - - - low'd them, the earth swal  
 low'd them, the earth swal -  
 the earth swal - - - low'd them, the . . earth swal-low'd,  
*f*

swal-low'd them, swal  
low'd them, the earth swal  
low'd them, swal  
swal - low'd them, the . . earth . . swal  
the earth swal  
low'd them, swal low'd, swal low'd,  
low'd them, swallow'd, swal low'd, swal low'd,  
swal - low'd them, the . . earth . . swal

low'd, swal low'd them.  
low'd them.  
low'd them.  
low'd them.  
low'd them, the earth swal low'd them.  
swal low'd, . . swal low'd them.  
swal low'd, the . . earth swal low'd them.  
low'd them.

*Larghetto.*

ALTO.

TENOR  
(8ve. lower).

*Larghetto.*

PIANO.  
♩ = 80.

*mf*

Thou in Thy

*tr*

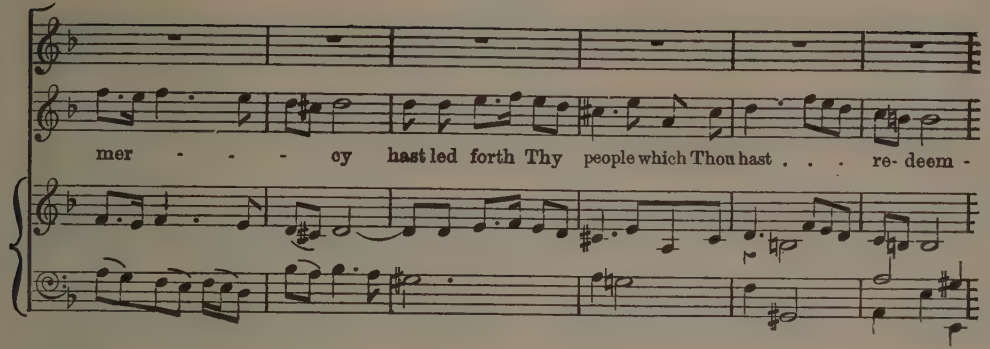
*p*

mer - - - cy hast led forth Thy peo - ple which Thou hast . . .

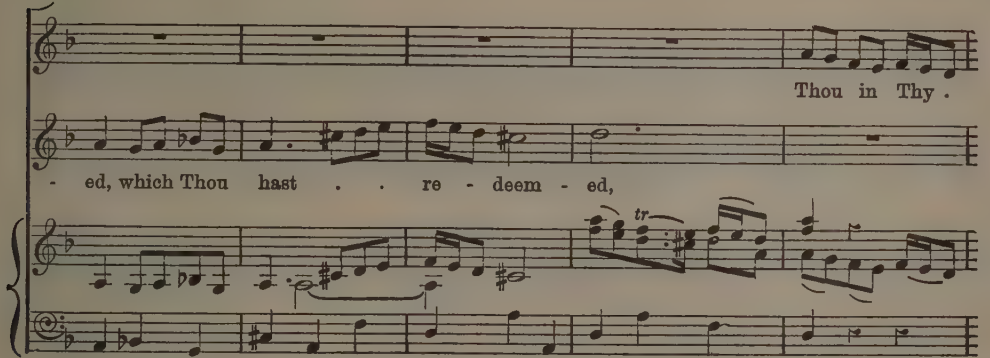
re - deem - ed, which Thou hast . . . re - deem - ed,

Thou in Thy

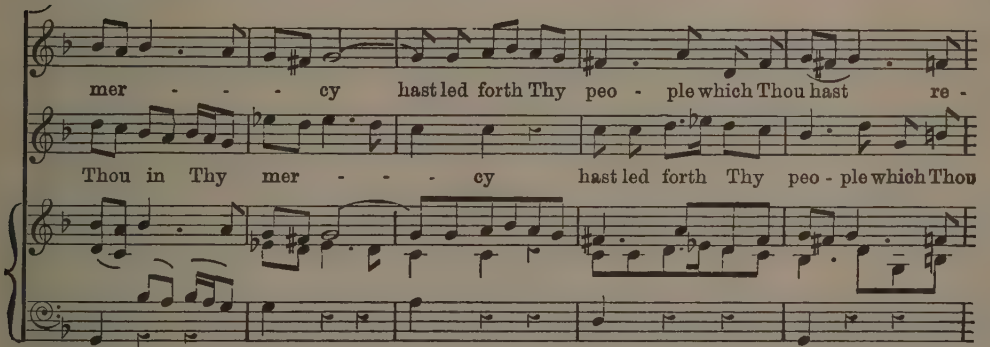




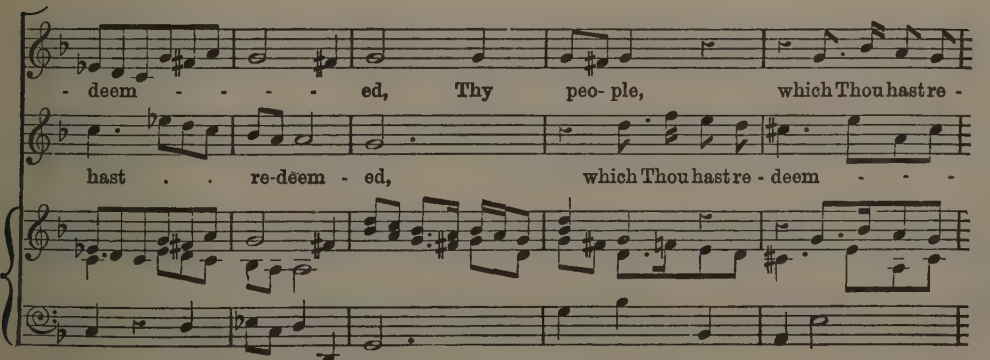
mer - - - cy hast led forth Thy people which Thou hast . . . re- deem -



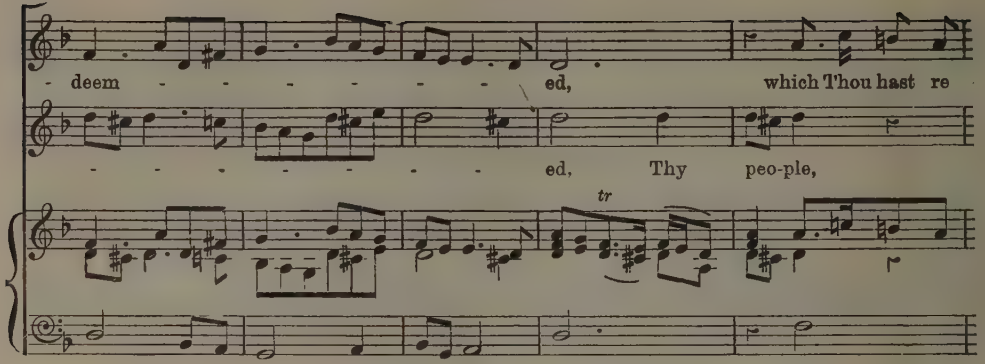
Thou in Thy .  
- ed, which Thou hast . . . re - deem - ed,



mer - - - cy hast led forth Thy peo - ple which Thou hast re -  
Thou in Thy mer - - - cy hast led forth Thy peo - ple which Thou

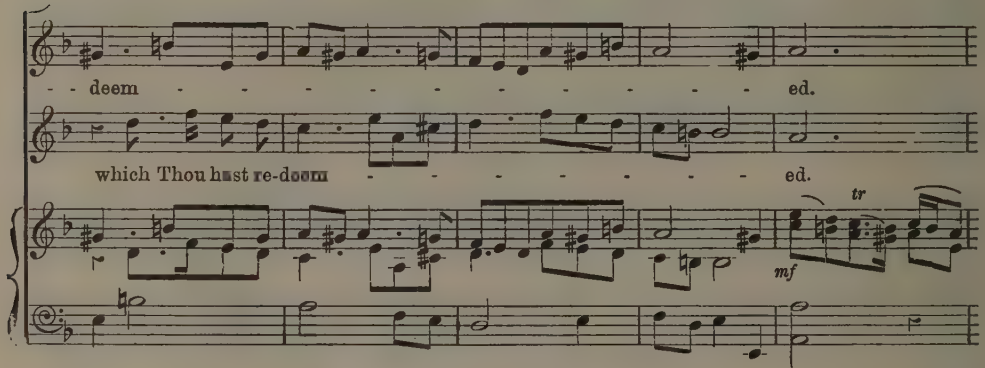


- deem - - - ed, Thy peo - ple, which Thou hast re -  
hast . . . re-deem - ed, which Thou hast re - deem



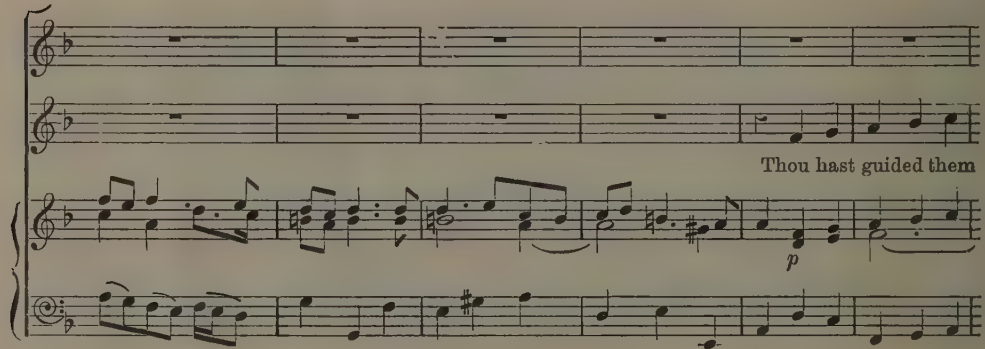
deem ed, which Thou hast re  
ed, Thy peo-ple,

*tr*



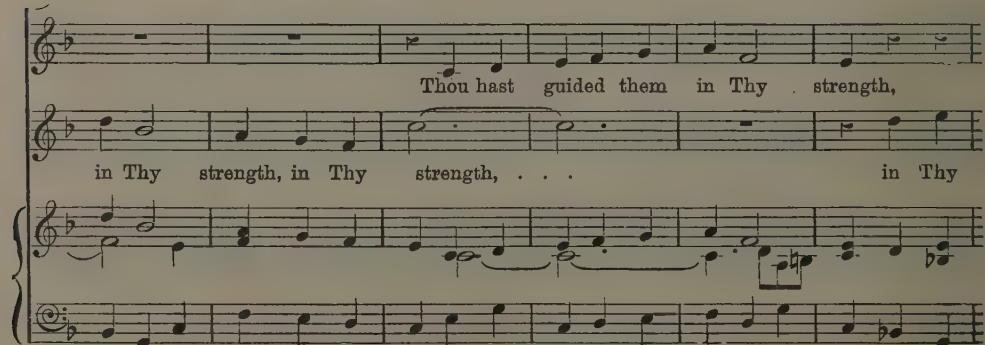
deem ed.  
which Thou hast re-deem ed.

*tr*  
*mf*



Thou hast guided them

*p*



Thou hast guided them in Thy strength,  
in Thy strength, in Thy strength, . . . in Thy

Thou hast gui-ded them in Thy strength, un - - to Thy  
 strength . . un - - to Thy ho - ly ha-bi-

ho - ly ha-bi - ta  
 ta

tion.  
 tion.  
*tr*  
*mf*

Thou hast gui - ded them  
 Thou hast gui-ded them in Thy strength,  
*p*



in Thy strength, un-to Thy ho - ly ha - bi - ta - tion,

un-to Thy

Thou hast guided them in Thy strength,

ho - ly ha - bi - ta - tion, Thou hast guided them in Thy strength,

un-to Thy ho - - - - ly ha - bi - ta - tion.

un-to Thy ho - - - - ly ha - bi - ta - tion.

No 33.

DOUBLE CHORUS.—"THE PEOPLE SHALL HEAR."

*Largo e staccato.*

1st  
TREBLE.

1st  
ALTO.

1st  
TENOR.  
(8vs. lower).

1st  
BASS.

2nd  
TREBLE.

2nd  
ALTO.

2nd  
TENOR.  
(8vs. lower).

2nd  
BASS.

PIANO.  
♩=80.

The peo - ple shall

The peo - ple shall

[illegible]



First system of the musical score. It consists of ten staves. The first seven staves are vocal parts with lyrics: "fraid, and be a - fraid, a - fraid:". The eighth staff is a basso continuo line. The ninth and tenth staves are a keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Second system of the musical score. It consists of ten staves. The first seven staves are vocal parts with lyrics: "sor - row shall take hold on them, shall take". The eighth staff is a basso continuo line. The ninth and tenth staves are a keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Dynamics include *f* (forte) and *cres.* (crescendo).

hold on them, shall take hold on them.  
 shall take hold, shall take hold on them.  
 hold on them, shall take hold on them.  
 hold, shall take hold, shall take hold on them.  
 shall take hold, shall take hold on them.  
 hold, shall take hold on them.  
 on them, shall take hold on them.  
 hold, shall take hold on them, shall take hold on them.

All th'in-ha-bitants of Ca-naan shall melt a-way, all th'in-  
 All th'in-ha-bitants of Ca-naan shall  
 All th'in-ha-bitants of Ca-naan shall melt away,  
 All th'in-ha-bitants of Ca-naan shall  
 All th'in-ha-bitants of Ca-naan shall melt away, all th'in-  
 All th'in-ha-bitants of Ca-naan  
 All th'in-ha-bitants of Ca-naan shall melt a-  
 All th'in-ha-bitants of Ca-naan

*f* *p*

ha - bi - tants of Ca - na - an, all th'in - ha - bi - tants of  
 melt a - way, shall melt a - way, all th'in - ha - bi - tants of  
 shall melt, shall melt a - way, all th'in - ha - bi - tants of  
 melt a - way, shall melt a - way, all th'in - ha - bi - tants of  
 ha - bi - tants of Ca - na - an, all th'in - ha - bi - tants of  
 shall melt a - way, all th'in - ha - bi - tants of  
 - way, shall melt, shall melt a - way, all th'in - ha - bi - tants of  
 shall melt a - way, all th'in - ha - bi - tants of

*cres.* *f*

Ca - naan shall melt a - way, shall melt a - way, all th'in -  
 Ca - naan shall melt a - way, all th'in - habitants of Ca - - - na - an shall  
 Ca - naan shall melt a - way, all th'in -  
 Ca - naan  
 Ca - naan  
 Ca - naan  
 Ca - naan  
 Ca - naan  
 Ca - naan



ha-bi-tants of Ca-na-an shall melt a-way, shall  
 melt a-way shall melt a-way, shall melt a-way, shall  
 ha-bi-tants of Ca-na-an shall melt a-way, shall  
 shall melt a-way, all th'in-habitants of Ca-na-an shall  
 shall melt a-way, all th'in-habitants of Ca-na-an shall  
 shall melt a-way, shall melt a-way, shall  
 melt a-way, shall melt a-way, shall  
 melt a-way, shall melt a-way, shall melt a-way, shall  
 melt a-way, shall melt a-way, shall melt a-way, shall  
 all th'in-ha-bi-tants of Ca-na-an shall melt a-way, shall  
 melt a-way, shall melt a-way, shall melt a-way, shall  
 melt a-way, all th'in-ha-bi-tants of Ca-na-an shall  
*cres.*



melt a - way, all th'in - ha - bitants of Ca - na-an shall melt, shall  
 melt a - way, all th'in - ha - bitants of Ca - na-an shall melt a - way,  
 all th'in - ha - bi - tants of Ca - na-an shall melt, shall  
 melt a - way, . . . shall melt  
 melt a - way, all th'in - ha - bitants of Ca - na-an shall melt, shall  
 melt a - way, all th'in - ha - bitants of Ca - na-an shall melt a - way,  
 all th'in - ha - bi - tants of Ca - na-an shall melt, shall  
 melt a - way, . . . shall melt  
*sf* *cres.* *sf*  
 melt a - way, shall melt, shall  
 shall melt a - way, shall melt a - way,  
 melt . . . a - way, shall melt, shall melt a - way, shall  
 a - way, shall melt, shall melt a - way, . . .  
 melt a - way, shall melt, shall  
 shall melt a - way, shall melt a - way,  
 melt . . . a - way, shall melt, shall melt a - way, shall  
 a - way, shall melt, shall melt a - way, . . .  
*f* *p*

melt a-way, shall melt a-way, shall melt a-way, all th'in-ha-bitants of  
 shall melt a-way, all th'in-ha-bitants of  
 melt a-way, shall melt, shall melt a-way, all th'in-ha-bitants of  
 shall melt a-way, shall melt a-way, all th'in-ha-bitants of  
 melt a-way, shall melt a-way, shall melt a-way, all th'in-ha-bitants of  
 shall melt a-way, all th'in-ha-bitants of  
 melt a-way, shall melt, shall melt a-way, all th'in-ha-bitants of  
 shall melt a-way, shall melt a-way, all th'in-ha-bitants of

Ca-na-an shall melt a-way, shall melt a-way, shall melt a-way, shall  
 Ca-na-an shall melt a-way, .. shall  
 Ca-na-an shall melt a-way, shall melt, shall  
 Ca-na-an shall melt a-way, shall melt, .. shall  
 Ca-na-an shall melt a-way, shall melt a-way, shall melt a-way, shall  
 Ca-na-an shall melt a-way, .. shall  
 Ca-na-an shall melt a-way, shall melt, shall  
 Ca-na-an shall melt a-way, shall melt, .. shall

Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octave Edition.

The musical score is for a vocal and piano arrangement of Handel's "Israel in Egypt." It consists of 14 staves. The first 10 staves are for a vocal part, with lyrics: "melt a-way by the great-ness of Thy arm," repeated ten times. The next 4 staves are for a piano accompaniment, marked *ff* (fortissimo). The final 10 staves are for a vocal part, with lyrics: "of Thy arm." repeated ten times, followed by "till Thy peo-ple pass" and "They shall be as still as a stone" repeated twice. The piano accompaniment is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

Lyrics:

melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,  
 melt a-way by the great-ness of Thy arm,

*ff*

of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.  
 of Thy arm.

till Thy peo-ple pass  
 till Thy peo-ple pass

*mp*

They shall be as still as a stone  
 They shall be as still as a stone  
 They shall be as still as a stone  
 They shall be as still as a stone

*mf*



till Thy peo-ple pass o - ver, O Lord, till Thy people pass

o - ver, O Lord, till Thy peo-ple pass o-ver, O Lord .

o - ver, O Lord, till Thy peo-ple pass o-ver, O Lord .

till Thy peo-ple pass o - ver, O Lord, till Thy people pass

till Thy people pass o - ver, O Lord, till Thy people pass

till Thy peo-ple pass o - ver, O Lord, till Thy people pass

till Thy peo-ple pass o - ver, O Lord, till Thy people pass

till Thy peo-ple pass o - ver, O Lord.

cres.

o - ver which Thou hast pur - cha - sed,

which Thou hast pur - cha - sed,

which Thou hast pur - cha - sed, they shall be as still as a stone

o - ver which Thou hast pur - cha - sed, they shall be as still as a stone

o - ver which Thou hast pur - cha - sed,

o - ver which Thou hast pur - cha - sed,

o - ver which Thou hast pur - cha - sed, they shall be as still as a stone

o - ver which Thou hast pur - cha - sed, they shall be as still as a stone ..

till Thy people pass o-ver, O Lord, till Thy people pass o - ver,

till Thy people pass o-ver, O Lord, Thy peo - ple

till Thy people pass o-ver, O Lord, till Thy people pass o - - ver,

till Thy people pass o-ver, O Lord, Thy peo - ple

till Thy people pass o-ver, O Lord, Thy peo - ple

till Thy people pass o-ver, O Lord,

till Thy people pass o - - - ver,

*mf*

which Thou hast purcha-sed, till Thy people pass o - ver, O Lord,

which Thou hast pur-cha-sed, till Thy people pass o-ver, O

which Thou hast purcha - sed, till Thy people pass o - ver, O Lord,

which Thou hast pur-cha - sed, till Thy people pass o - ver, O Lord, they shall be as

which Thou hast pur-cha-sed, till Thy people pass o - ver, O Lord,

which Thou hast pur-cha-sed, till Thy people pass o-ver, O

which Thou hast pur-chased, till Thy people pass o - ver, O Lord,

which Thou hast pur-cha - sed, till Thy people pass o - ver, O Lord, they shall be as

*f*

[illegible]



Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

Handwritten musical score for the first system of Handel's "Israel in Egypt." The system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Lord, till Thy people pass o - ver which Lord, which ver, O Lord, till Thy people pass o - ver which o - ver, O Lord, which till Thy people pass o - ver, O Lord, which till Thy people pass o - ver which o - ver, O Lord, which". The piano part features a prominent bass line with a forte (f) dynamic marking.

Handwritten musical score for the second system of Handel's "Israel in Egypt." The system consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Thou hast pur-cha-sed, till Thy people pass o - ver which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, till Thy people pass o - ver, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed. Thou hast pur-cha-sed, which Thou hast pur-cha-sed." The piano part continues with a forte (f) dynamic marking.

VOICE.

*Largo e mezzo piano.*

PIANO.

*p* *mf*

ALTO SOLO.

Thou shalt bring them in, Thou shalt bring them in, and

plant them in the moun - - - - - tain of Thine in - he - ritance,

in the place, - - - - - O Lord, which Thou hast made, - - - - -



which Thou hast made, for Thee to dwell in, for Thee to dwell in, 10

dwell in,

in the sanc - tu - a -

ry, O Lord, which Thy hands have e -

sta - blish-ed,

in the sanc - tu -

*p*

a ry, which Thy

hands have e - sta - blish - ed, which Thy

*Adagio.*

hands have e - sta - blish - ed.

*Adagio.*

*f Tempo.*

*A tempo giusto.*1st  
TREBLE.1st  
ALTO.1st  
TENOR  
(Svs. lower).1st  
BASS.2nd  
TREBLE.2nd  
ALTO.2nd  
TENOR  
(Svs. lower).2nd  
BASS.*A tempo giusto.*PIANO.  
♩ = 88.

The Lord shall reign for e - - ver and  
 - ver, the Lord shall reign for e - - ver and  
 - ver, the Lord shall reign for e - - ver and  
 The Lord shall reign for e - - ver and  
 The Lord shall reign for e - - ver and  
 - ver, the Lord shall reign for e - - ver and  
 - ver, the Lord shall . . reign for e - - ver and  
 The Lord shall reign for e - - ver and

*f*



Handwritten musical score for the first system. It consists of nine staves. The first eight staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Tenor 3, Bass 4) with lyrics: "e - - - ver, the Lord shall". The ninth staff is a keyboard accompaniment (piano) with a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Handwritten musical score for the second system. It consists of nine staves. The first eight staves are vocal parts with lyrics: "reign for e - - ver and e - - - - ver." The ninth staff is a keyboard accompaniment with a complex, flowing melody in the right hand and a supporting bass line in the left hand.

## RECIT. TENOR.

VOICE.

PIANO.

For the horse of Pha-raoh went in with his cha-riots and with his horse-men in - to the sea, and the Lord brought a-gain the wa - ters of the sea up - on them: but the chil-dren of Israel went on dry land in the midst of the sea.

## No. 37.

## DOUBLE CHORUS.—“THE LORD SHALL REIGN.”

*A tempo giusto.*1st  
TREBLE.1st  
ALTO.1st  
TENOR  
(ave. lower).1st  
BASS.2nd  
TREBLE.2nd  
ALTO.2nd  
TENOR  
(ave. lower).2nd  
BASS.PIANO.  
♩ = 88.

The Lord shall reign for e - ver and e - - -

The Lord shall reign for e - ver and e - - -

The Lord shall reign for e - ver and e - - -

The Lord shall reign for e - ver and e - - -

The musical score is arranged in three systems. Each system contains vocal staves with lyrics and a piano accompaniment. The lyrics are: "The Lord shall reign for e - - ver and - ver, the Lord shall reign for e - - ver and - ver, the Lord shall reign for e - - ver and". The piano part features a prominent, rapid sixteenth-note arpeggiated figure in the right hand, while the left hand provides a steady bass line. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte).



reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

reign for e - - ver and e - - - - ver.

## No. 38.

## RECIT.—“AND MIRIAM THE PROPHETESS.”

RECIT. TENOR.

VOICE. And Mi-ri-am the prophetess, the sis-ter of Aa-ron, took a tim-brel in her hand, and all the

PIANO. *mf*

women went out af-ter her with timbrels and with dances, and Miriam an-swered them.

## No. 39.

## AIR AND DOUBLE CHORUS.—"SING YE TO THE LORD."

Solo. *A tempo giusto.*1st  
TREBLE.1st  
ALTO.1st  
TENOR  
(sve. lower).1st  
BASS.2nd  
TREBLE.2nd  
ALTO.2nd  
TENOR  
(sve. lower).2nd  
BASS.

PIANO.

♩ = 88.

*A tempo giusto.*

Tutti.

ly: The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and  
 The Lord shall reign for e - ver and

## Solo.

ver. The horse and his ri-der hath He thrown in -

## Tutti.

to the sea. The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts with lyrics: "e - - ver and e - - - - ver, For He hath tri-umph-ed For He". The bottom staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for the second system. It consists of five staves. The top four staves are vocal parts with lyrics: "For He hath tri-umph-ed glor - ious-ly, ious-ly, for He hath triumphed glor ious-ly, ious-ly, for He hath triumphed". The bottom staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.



100

iously,

glor-iously, glor-iously,

glor-iously, glor-iously, glor-iously,

glor - - - - - iously,

for He hath triumphed glor-iously, glor - - - - -

for He hath triumphed glor - - - - - iously,

for He hath triumphed glor-iously, glor iously,

for He hath triumphed glor

for He hath triumphed glor

for He hath triumphed  
for He

iously, glor - iously, glor - iously,  
glor - iously, glor - iously, He hath triumphed glor - iously,  
glor - iously, glor - iously, glor - iously, glor - iously, He hath triumphed glor - iously,  
iously, glor - iously,

glor iously,  
hath triumphed glor iously,

the horse and his rider  
the horse and his rider  
the horse and his ri-der hath He  
the horse and his ri-der hath He

I will sing un - to the  
I will sing the horse and his ri-der hath He thrown in - to the  
the horse and his rider, the horse and his ri-der hath He thrown in - to the  
the horse and his rider, the horse and his ri-der hath He thrown in - to the

hath He thrown in - to the sea.  
hath He thrown in - to the sea.  
thrown in - to the sea.  
thrown in - to the sea.

Lord, un - to the Lord,  
 sea, in - to the sea,  
 sea, in - to the sea,  
 sea, in - to the sea,

I will sing  
 the horse, the horse and his ri - der, the horse and his ri - der  
 the horse and his ri - der, the horse and his ri - der, the horse and his ri - der

I will sing

He hath triumphed glor  
 He hath triumphed glor - iously, glor - iously,  
 He hath triumphed glor - iously,  
 He hath triumphed glor

un - to the Lord,  
 hath He thrown in - to the sea,  
 hath He thrown in - to the sea,  
 un - to the Lord,

iously,  
glor-iously, the  
glor-iously,  
iously, the

He hath triumphed glor-ious-ly, He hath tri-umph-ed glor-iously,  
He hath triumphed glor iously,  
He hath triumphed glor iously,  
He hath triumphed glor iously,

the horse and his ri - der hath He thrown in - to the sea,  
horse and his ri - der hath He thrown in - to the sea,  
the horse and his ri - der hath He thrown in - to the sea,  
horse and his ri - der hath He thrown in - to the sea,

the  
I will  
I will  
the



horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, . . in - to the

sing . . . un - to the Lord, un - to the

sing . . . un - to the Lord, un - to the

horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, in - to the

I will sing . . . un - to the

the horse and his rider, the horse and his ri-der, the horse and his ri-der hath He thrown in - to the sea, hath He

the horse and his ri-der, the horse and his ri-der hath He thrown . . in - to the

I will sing . . . un - to the

sea.

Lord.

Lord.

sea.

Handel's "Israel in Egypt."—Novello, Ewer and Co.'s Octavo Edition.

Lord, un - to the Lord, He  
 thrown in - to the sea.  
 sea, in - to the sea. He

Lord

He hath tri-umph-ed glor  
 He hath tri-umph-ed glor-ious-ly, glor-ious-ly,  
 He hath tri-umph-ed glor-iously, glor-iously,  
 He hath triumphed glor

hath tri-umph-ed glor - - - ious-ly, the horse  
 He hath triumphed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse  
 hath tri-umph-ed glor-ious-ly, glor-ious-ly, glor-ious-ly, the horse  
 He hath triumphed glor - - - ious-ly, the horse

ious-ly, the horse and his  
 glor-ious-ly, the horse and his  
 glor-ious-ly, the horse and his  
 glor-ious-ly, the horse and his

and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 and his rider, the horse and his rider hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the  
 rider, the horse and his rider hath He thrown, hath He thrown in-to the sea, the

horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath  
 horse and his ri-der, the horse and his ri-der, the horse and his rider, the horse and his rider hath



He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing . . . . .

He thrown in - to the sea. I will

He thrown in - to the sea.

He thrown in - to the sea.

He thrown in - to the sea. I will sing . . . . .



Handel's "Israel in Egypt" is a dramatic oratorio. This page contains the musical score for a section of the work. The score is written for a large ensemble, including a vocal soloist (Soprano or Alto), a four-part vocal choir (Soprano, Alto, Tenor, Bass), and a keyboard accompaniment (Piano or Organ). The music is in G major and 4/4 time. The lyrics are in Latin, reflecting the biblical story of the Israelites' liberation from Egypt. The score features a variety of musical textures, from solo passages to full choral entries, and a rich keyboard accompaniment. The lyrics are: "sing un - to the Lord, for He I will sing un - to the Lord, for He hath tri-umph-ed I will sing un - to the Lord, for He hath tri-umph-ed I will sing un - to the Lord, for He hath triumphed glor - iously, He hath tri-umphed glor-iously, the glor - iously, glor - iously, gloriously, He hath tri-umphed glor-iously, the for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the hath triumphed glor - iously, He hath tri-umphed glor-iously, the hath triumphed glor - iously, He hath tri-umphed glor-iously, the glor - iously, glor - iously, glorious-ly, He hath tri-umphed glor-iously, the for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the hath triumphed glor - iously, He hath tri-umphed glor-iously, the".

sing un - to the Lord, for He  
I will sing un - to the Lord, for He hath tri-umph-ed  
I will sing un - to the Lord, for He  
un - to the Lord, for He  
sing un - to the Lord, for He  
I will sing un - to the Lord, for He hath tri-umph-ed  
I will sing un - to the Lord, for He  
un - to the Lord, for He  
hath triumphed glor - iously, He hath tri-umphed glor-iously, the  
glor - iously, glor - iously, gloriously, He hath tri-umphed glor-iously, the  
for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the  
hath triumphed glor - iously, He hath tri-umphed glor-iously, the  
hath triumphed glor - iously, He hath tri-umphed glor-iously, the  
glor - iously, glor - iously, glorious-ly, He hath tri-umphed glor-iously, the  
for He hath triumphed glor-ious - ly, glorious-ly, He hath tri-umphed glor-iously, the  
hath triumphed glor - iously, He hath tri-umphed glor-iously, the

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

horse and his ri-der hath He thrown in-to the sea, the horse and his ri-der, the horse and his ri-der hath

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.



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NOVELLO'S EDITION.

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# MODERN ORATORIOS

GEORGE DYSON

## Quo Vadis

for S.A.T.B. Soli, Chorus  
and Orchestra

Vocal Score 12s 6d

(110 minutes)

*Part I was composed for the Three Choirs Festival, 1939, and the work was first performed as a whole at the Festival of 1949. It is designed as a cycle of sacred poems in separate numbers but having a connected sequence of thought. Some of the numbers are for smaller choral sections and the scoring is for normal symphony orchestra.*

HERBERT HOWELLS

## Hymnus Paradisi

for S.T. Soli, Chorus  
and Orchestra

Vocal Score 9s 6d

(45 minutes)

*A setting for soprano and tenor soli, chorus and orchestra of words selected from the Latin Requiem Mass and from the English liturgy, written for performance at the Three Choirs Festival, Gloucester, 1950.*

BRUCE MONTGOMERY

## An Oxford Requiem

for Mixed Chorus and  
Orchestra

Vocal Score 7s 6d

(30 minutes)

*A work dedicated to the memory of "G.S." and written for first performance at Oxford, 1951. It is not a liturgical requiem, the words being drawn from the Psalms and the Burial Service.*

GEORGE OLDROYD

## A Spiritual Rhapsody

for Mixed Chorus, Orchestra  
and Harpsichord

Vocal Score 5s 6d

(30 minutes)

*The lyric "Jhesu Christ, Saint Mary's Sone" was written some six centuries ago by a Yorkshire poet, Richard Rolle of Hampole, hermit and saint, and one of our greatest English mystics. The spelling has been modernized and archaic words explained in the text. The accompaniment in the vocal score is an arrangement of the orchestral score adapted for performance on the organ. Where a full accompaniment is not possible, the addition of a few instruments will enhance the organ version. First produced at the Croydon Triennial Music Festival in 1931.*

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